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see page 42

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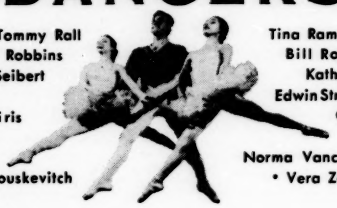

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NEWS of Dance and Dancers

Lively Terpsichore

N.Y.C. Ballet is not only doing an unprecedented "Nutcracker" season but planning another 4 weeks at City Center for Feb. in which, among other things "Western Symphony" will have a set by **John Boyt** and costumes by **Karinska.** The Co. has been granted State Dep't assistance for its 3-months European tour, which starts in April.

After an 8-year separation Ballet Theatre's Dir. **Lucia Chase** has signed a 3-year contract with the S. Hurok office, to become effective next year. This season's 23 week tour is scheduled for a gala opening at the McCarter Theatre in Princeton, N.J., Oct. 26, and will conclude with a 3-week season at the Met Opera House April 12. **Nora Kaye** returns to the company after 3 years of free-lancing and will be seen with **John Kriza** in "Streetcar Named Desire" after the opening performance. For opening night only, Blanche DuBois and Stanley Kowalski are to be danced by choreographer **Valerie Bettis** and **Igor Youskevitch.** The other addition is "Mlle. Angot". (Kaye-Youskevitch) restaged by **Leonide Massine.**

New Company

Add another ballet company to the international roster. It's the **Paul Szilard Ballet of New York** with **Colette Marchand, Milorad Miskovitch, Maria Angelica** and **Michael Lland** as principal dancers. Also signed are **Barbara Ann Gray, Rochelle Balzer, Janet Miller, Stuart Fleming,** and **Victor Reilley.** The company, whose musical director is Miss Marchand's husband, **Jacques Bazire,** leaves for Japan on Nov. 15. A tour of the Orient follows, with a corps de ballet to be chosen in Japan. Along with standard repertory works, Szilard is staging Bartok's "Miraculous Mandarin" and a version of the Strauss "Dance of the Seven Veils." **Edward Caton** has contributed "La Fille du Moulin Rouge." The U.S. will have to wait until the 1955-56 season for a visit from the Szilard company, with N.Y. scheduled for the spring of 1956.

Lights, Curtain, Action

Broadway is hosting 2 Spanish Co.'s in rapid succession: Ballet of **Hurtado de Cordoba** closed Oct. 23, and **Ballets Espagnols** opened Oct. 31 . . . **Sadler's Wells** began a tour of Italy at La Scala on Oct. 13 . . . Anton Dolin's **Festival Ballet** began its 21 week tour in Quebec on Oct. 12 (see report on p. 4) . . . **Willy Blok Hansen** and her Toronto dance group have signed to do a series of Canadian TV shows . . . Radio City's latest **Leonidoff** review, "Miss Liberty" uses a corps de ballet of more than forty. Film is "White Christmas" . . . The Merry-Go-Rounders open their season on Nov. 2 with several additional members: **Bill Dissler, Jan Feder, Marcia Haufrecht** and **Barbara Dolgin.** Senior members of the company are **Janet Gay, Robert Betker, Louis McKenzie, Manon Souriau, Florence Peters** and **Carolyn Tate, Bernice Mendelsohn** and **James Paul.**

Dance in Opera

In addition to signing **Mia Slavenska** as Prima Ballerina of the Metropolitan Opera Ballet, director Rudolf Bing announces that **Alicia Markova** will make several guest appearances in the Met's restaged "Orfeo and Euridice" to be presented in February and March.

Ear to the Ground

Famed **Escudero** will be appearing in N. Y. later this winter for the first time since 1935. . . . **Viola Essen** will soon be teaching in her own Carnegie Hall Studio . . . "Desires", German film with a Salzburg Festival background, now making the rounds, tells the rather startling story of a ballet dancer who is a slave to dope . . . **Walter Sorell** speaks on the dance and poetry on WRCA, Sun. Nov. 21, at 1:30 pm. On the same program will be the first radio performance of his verse play about Isadora Duncan, originally presented in the Sept. '52 issue of DANCE Magazine . . . choreographer **Helen Tamiris** has stepped into "Fanny", replacing **James Starbuck** who leaves for Hollywood to choreograph Danny Kaye's "Court Jester" . . . **Talley Beatty** and Co. on a 7-week tour . . . 47 dancers have been chosen to back **Leslie Caron** and **Fred Astaire** in "Daddy Long Legs" . . . The USSR is filming a full length color version of "Romeo and Juliet". . . . The San Francisco Ballet's restaged "Nutcracker" has gay sets and costumes by **Leonard Weisgard.** . . . **Tanaquil Le Clercq, Patricia Wilde** and **Andre Eglevsky** dance in Puerto Rico on Nov. 15 . . . **John Taras** in N.Y. briefly before leaving to restage Balanchine's "Night Shadows" for the Royal Danish Ballet.

Ear to More Ground

Francesco Barcasia of Dallas is another being tested for the title role of Nijinsky in Charles Vidor's film biography . . . **Shirley MacLaine,** seen and signed by Hal Wallis while she was temporarily replacing Carol Haney in "Pajama Game", will be starred opposite John Forsythe in Paramount's "The Trouble with Harry" . . . **Colette Marchand** and **Milorad Miskovitch** appear in an inferior ballet short called "Romantic Youth", choreographed by Marchand . . . **David Tihmar** has been signed to choreograph "Serena Blandish", a Leonard Sillman production planned for next year . . . **Eugene Loring** is in town auditioning dancers for "Silk Stockings", musical version of "Ninotchka".

Here and There

Dancers **June and John Belmont** share the Persian Room bill at the Plaza Hotel with Genevieve . . . The real-looking little people currently at the Broadway Theatre are "kinemins", tiny singing-dancing creations in Michael Myerberg's technicolor production "Hansel and Gretel".

Lea and **Gia Wallace,** directors of the Village Dance and Puppet Center, have recently returned from an extended tour of Army camps in Alaska and Greenland. While in Nome, Alaska, they witnessed an especially arranged program of Eskimo dance, chants and percussion . . . 45 members of the **N.Y. Ballet Club** travelled to Phila. to see the Ballet Russe on Oct. 23rd . . . The Old Vic's "Midsummer Night's Dream" unimportant dance-wise except for the splendid acting of **Robert Helpmann** plays San Francisco, Sacramento, L. A. and Chicago during Nov. after 4 sold-out weeks at the Met . . . "Babar" will be presented in San Francisco by the Children's Ballet, Nov. 6 . . . The Phila. Civic Ballet made the first of a series of TV appearances on Oct. 6. The next scheduled date is Dec. 15, after which a Dec. 29th Academy of Music program of "The Nutcracker", with **Esther Horrocks** and **Michael D'Agostino** as leading dancers . . . **Barry Lynn's** Dance in the Round, Salt Lake City, will present performances on Nov. 6 and 20.

Personals

Daughter Anne Pemberton was born to Mr. and Mrs. Dean Johnson on Sept. 3. Mrs. Johnson **(Genevieve Oswald)** will resume her duties as dance curator of the 42nd St. N.Y. Public Library taken over by **Lillian Moore,** in early winter . . . **Maria Tallchief,** currently touring with Ballet Russe de Monte Carlo, recently received a Mexican divorce from Elmourza Natirboff . . . **Juana,** retiring from concert performance to get married and make her home in Paris, is putting her entire ethnic dance wardrobe on sale, at the Ethnologic Dance Center, Nov. 21.

School News

Pearl Lang has been appointed Visiting Instructor in Stage and Dance Movement in the Drama Dep't of Yale Univ. . . . **Claire I. Weigt,** formerly dance director at Bard Coll. is now director of the Dep't

of Health and Phys. Ed. at Meredith Coll., Raleigh, N. C. . . . At the Phila. Musical Academy, Martha Graham technique is to be taught by a representative of the Graham School. **Anthony Tudor** is ballet advisor there . . . The fall semester at the Silvermine Guild School of Art where **Lucas Hoving** and **Marthe Krueger** teach modern and ballet, began Sept. 13 . . . **Eva Eross Szabados** teaches classical ballet in conjunction with a course called Body Mechanics for the Dancer taught by her husband, Dr. Ernest Szabados at the College of St. Teresa, Kansas City . . . In Clayton, Mo., New Yorker **Dick Holden** has joined the Westchester School as ballet instructor . . . **Margot Lehman** will teach modern dance classes at the Stamford, Conn. YWCA . . . **Ethel Butler** has resumed modern classes in Wash., D.C.

Laura Sheleen this year's winner of Dance Scholarship in the Professional Training Program of the American Theatre Wing, was trained by Muriel Stuart, Martha Graham, Mary Anthony and May O'Donnell.

4 senior students from the Ellis-DuBoulay School in Chicago now in Ruth Page's new opera Co., are **Veda Belshaw, Edith Mann, Josephine Jeffers** and **Steve Primus.**

Helen Butleroff's Young Dancers Ballet Co. appear weekly on "The Children's Hour", WNBT, Sun. mornings . . . The Children's Theatre Guild, dir. **Eva Varady,** gave a reception to celebrate its 20th season . . . **Hannah Louise** has initiated a Children's Ballet Society in Fullerton, Calif. . . . **Beata Sorell Jukich's** Children's Ballet, Fresno, Cal., have made several TV appearances . . . The **Roland Wingfield** Dancers, (the school recently relocated at 220 W. 43rd, N.Y.) appear every other week on WABC-TV Ralph Cooper Show.

N. Y. Schools

In N.Y.C.: At the **Martha Graham** School, a special class for dancers working in TV and B'way shows is held Mon.-Fri. mornings. The Graham School has just been certified by the Immigration and Naturalization Service of the Dep't of Justice as an educational institution in which foreign students may enroll with a student visa permit . . . **Eve Gentry** began technique and improvisation classes on Oct. 14 at the Rehearsal Center . . . **Edith Stephen** teaches creative, modern and ballet at Contemporary Dance Arts, 430 Sixth Ave. . . . **Mary Anthony,** who returns late Oct. from choreographing a musical in Italian, opens a modern dance studio on Nov. 1 at 61 Fourth Ave.

Indian dancer **Nala Najan,** has joined the faculty at Carl Shook's Studio of Dance Arts . . . **Stephanie Muller,** until recently director of the children's division at the Chalif School, now heads her own school at 361 East 19th St. On the faculty: **Leonard Fowler, Marianne Olsen** and Miss Muller . . . **Leonard Fowler,** formerly in charge of ballet at the Chalif School, joins the Roye Dodge faculty . . . Classes at the **Erick Hawkins'** studio have been underway since Sept. 20.

Associations

Open session was held by D. T. Club of Conn. Sept. 26 . . . D.M. of Calif. held an all-day session on Oct. 3 at the Bellevue Hotel, S.F. . . . A Nov. 14 meeting of the N.Y. Society is scheduled at the Hotel Astor . . . D.M. of Wisc. and the CNADM held an all-day session Oct. 17 in Milwaukee . . . The Cecchetti Council will hold a refresher course for teachers and students at the Hotel Mark Hopkins, San Francisco, Nov. 21 . . . The annual State Convention of the Florida D.M. is scheduled for Nov. 27 and 28 and will feature Muriel Stuart and Jack Stanly.

The recent death of Mrs. **Anna Greene,** a very active member as well as a former president of the D. M. of A. is mourned by her many friends.

Festival Ballet in Montreal

Opening performances of London's Festival Ballet (Oct. 11-16) in Canada revealed a number of startling contrasts, not to say paradoxes.

Nora Kovach and **Istvan Rabovsky** galvanized the company. Kovach isn't as impressive alone, not at least in things like "Sylphides," but Rabovsky's fabulous turn and elevation conquer any distance no matter how unsuitable the arenas may be. As a couple they are fully as exciting as indicated. Guest star **Tamara Toumanova** is not. Florid mannerisms, and sheer bad dancing seemed however to captivate a large public, a tribute at least to the star stystem, if nothing else. Of the new ballets, "Esmeralda" is a dreary affair, and the choreography by **Nicholas Beriosoff** often seems awkward and ungrateful. There is charming dancing by **Violette Verdy,** who was seen to better advantage in her roles with Roland Petit, and fine work by Messrs **Gilpin, Briansky** and **Polajenko.** In fact male dancing is highly impressive throughout in this company, overshadowing the distaff side completely. An excellent orchestra helps, but as it stands now the Festival Ballet seems rather unhappily midway between British and Russian traditions, with their best work in the latter. *F. Coleman*

Chicago News

Mia Slavenska danced a solo Etude (Chopin) and a pas de deux with **Robert Morrow** (to Morton Gould's Pavanne) in the Freedom Festival staged in the International Amphitheatre on Oct. 3. **Bentley Stone** arranged the numbers. Stone, together with **Walter Camryn,** choreographed the pageant's best episode, a ballet to music by Grofe. Felix Sadoski was coproducer of the spectacle . . . **Vernon Duncan** and his group appeared in concert in the Eighth St. Theatre on Oct. 3. A novelty on the program was a Burmese Ceremonial Dance by **Kim On Wong.**

Martha Ann Bentley, whose pirouettes while hopping on pointe, astound dancers even more than non-dance audiences, is currently stopping the show at the Chez Paree . . . Palmer House's Empire Room has a new ensemble consisting of **Al Craine, Bob Bernard, Mari Ann Crocetti, Harriet Spitz, Mary Ann LaJoie, Shirley Delancey, Angela Adducci** and **Charlotte Krasny.** Dance director **Bob Frellson** made a charming "Shoemaker" group number.

Sybil Shearer danced a solo concert under the auspices of the U. of Illinois' Orchesis in Champaign, Ill. on Oct. 4 . . . **David Tihmar** is dance director for "Pardon Our Antenna," the new Olson and Johnson show to open here Oct. 16.

The Chicago Public Library's annual series of lectures on dance was inaugurated on Oct. 7 with an amusing talk by **Helen Gallagher** . . . Other speakers on the series will include **Jimmy Payne, Anton Dolin** and **Lorna Mossford.** The library also has a series of dance films showings scheduled for Friday nights.

Laurent Novikoff, once a fixture of the Chicago dance scene and absent from the town for too many years, will teach at the meeting of the CNADM on Nov. 7.

On Nov. 8 **Patricia Wilde** will dance the lead in the ballet in "Traviata" which **Ruth Page** is choreographing for Lyric Theatre. She will be partnered by **Kenneth Johnson.** Subsequent performances of the ballet will have **Barbara Steel** and Johnson leading the ballet. *Ann Barzel*

San Francisco Reporting

The San Francisco Art Festival highlighted the dance as well as the painting medium this year during its week long out-of-doors exhibition. The large stage, erected overlooking the Golden Gate Bridge, was the center of attraction each afternoon and evening because of the music and dance programs. Dancers included in the Festival were: **Judy Job, Irene Weed** and Her Folk Dance Group, **Bari Rolfe, Mimi Kagan,** and the **Halprin-Lathrop** Studio.

Special note should be made of the well selected, smoothly produced and gayly costumed Halprin-Lathrop program,

(continued on page 77)

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Oct. 10-Nov. 6	**De Cordoba & Ballet Argentine** 48th St. Theatre
Oct. 31-Nov. 28	**Ballets Espagnols: Teresa & Luisillo** Mark Hellinger Theatre
Nov. 2	**Merry-Go-Rounders** 92nd St., YM-YWHA; 11:00 a.m. & 2:40 p.m.
Nov. 3	**Ram Gopal** B'klyn Academy; 8:30 p.m.
Nov. 5	**Jewish Dance Concert** arr. by Fred Berk Cooper Union; 8:30 p.m.
Nov. 5-Dec. 2	**New York City Ballet** in "The Nutcracker" City Center of Music and Drama
Nov. 7	**Mara & Her Dancers** 92nd St. YM-YWHA; 1:30 p.m. & 3:30 p.m.
Nov. 9	**Lecturer: Ann Hutchinson** "What is Labanotation?" Dance Notation Bureau Lecture Series Theatre Studio of the Dance; 8:30 p.m.
Nov. 10	**Sybil Shearer** B'klyn Academy; 8:30 p.m.
Nov. 12	**Maria-Theresa** Carnegie Recital Hall; 8:30 p.m.
Nov. 14	**New York Ballet Club** Speaker: Patricia Bowman Theatre Studio of the Dance; 3:00 p.m.
Nov. 21	**New York Ballet Club** Speaker: Vera Zorina Theatre Studio of the Dance; 8:30 p.m.
Nov. 21	**Dance Laboratory Series** Walter Terry Interviews Andre Eglevsky: "The Classic Dance for Men" 92nd St. YM-YWHA; 2:40 p.m.

(*continued on page* 11)

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LOOKING AT TELEVISION

WITH ANN BARZEL

The past month has seen the introduction of the television Spectacular. On TV "Spectacular" is not an adjective describing quality, but a noun designating a category of show.

The role of dance on the first of these was hardly spectacular. In Betty Hutton's *Satins and Spurs* (NBC—Sept. 12) Mary Ellen Moylan and an assisting duo appeared briefly in a Junior League fashion show sequence. They proved neatly and briefly that the short tutu is the most becoming skirt length — for the right kind of legs. There was also some "integrated dancing" (meaning unimportant and unobtrusive) in some night club scenes.

The dream sequences in *Lady in the Dark* (NBC—Sept. 5) lend themselves, even beg for, dances and choreographer Rod Alexander made several major episodes. One can cavil at the poor economy of making large scale production numbers which have to be shrunk to the dimensions of the small screen, but most viewers have learned to accept the conventions of television size until something better comes along. The bevies of adoring males that peopled Jenny's dreams moved in clever fantasy situations choreographed by Alexander. He did especially well for a jungle of tramps. The monstrous wedding-party included a lovely romantic dance — by Bambi Linn and Rod Alexander. Bambi was logically on pointe, floating delicately in strange lifts in a world clearly reserved for cloud-dwellers.

On Oct. 10 Max Liebman showed New York City Center to America, and the New York City Ballet played a big part. There was an amusing rehearsal scene in which waitress Judy Holliday stumbled among the unperturbed dancers. She took orders for ham sandwiches and water cress on toast while the kids did not deviate from their choreographic tasks — in fact took the busy Miss Holliday right into the ballet. Besides the obvious comedy of the situation it was fun to see and hear the dancers in the familiar informality. The program closed with Lew Christensen's *Filling Station* photographed straightforwardly and danced exceedingly well by Janet Reed, Jacques d'Amboise, Todd Bolender and the rest of the company.

Maria Tallchief made a somewhat disappointing showing on The Comedy Hour (NBC —Sept. 19). Although she had the vibrantly gallant Frederic Franklin for partner, the waltz from *Gaité Parisienne* was not a happy choice for her. That dance is too much identified with Alexandra Danilova and whatever it was that Danilova did in it, that seems forever the only way it should be done. Tallchief is not the dancer to try to give an imitation and to do Gaité another way is now too late. Master of ceremonies Eddie Fisher introduced Miss Tallchief — in hushed tones and much impressed with her background. If you didn't know what was coming, from his introduction and the melodic assistance of the soft music you would have expected an Indian maiden in buffalo skin and moccasins.

Orson Bean's Blue Angel show (CBS—Tuesdays) lists good dance acts often. The Vargas brothers, Mata and Hari and the Cabots have made appearances.

The Spanish motif was featured on Toast of the Town on Sept. 26. Trini Reyes, a Spanish gamin in sleek flamenco trousers, climaxed the act of Los Chavallos de Espana. On the same show *Pajama Game's* Margo and Augie (spelled phonetically from a careful lip-reading of Ed Sullivan's announcement) demonstrated there could be something new in what used to be called an exhibition ballroom routine. For material they went to Spanish dancing. They jazzed up the steps they found adaptable and spiced them with a few balletic ideas like double air turns. Aside from the originality of the results, Margo and Augie have a rare electrifying quality, the kind that makes one sit up and want to see it all again.

While this was going on on CBS, NBC'S Comedy Hour was airing the Latin Quarter Revue. The most noteworthy contribution there by a dancer was the costumes by Freddy Wittop. (Wittop, metamorphosized into Federico Rey was seen the same month with Pilar Gomez on the Garry Moore Show—CBS, Oct. 8). The costumes, very elaborate ones, were worn by numerous big show girls who did nothing and served as contrast to the Debonairs, five wiry little boys, economically clad in slacks and shirts who knocked themselves out in vigorous dances.

Another back-from-vacation show is Jane Froman's. Peter Birch again is choreographer and this year includes a dance unencumbered by song on each program. On Oct. 7 the program featured numbers from *On Your Toes.* Miss Froman sang ditties from the musical and Birch and his two girl co-workers danced to Slaughter on Tenth Ave. Birch was a tough guy while the two girls, in short tutus and toe shoes, were hard-as-nails confederates, not very careful about their footwork.

Mary Ellen Terry is an important part of the Florian ZaBach Show (Sundays—Dumont). She is a pixie creature evoked by ZaBach's violin. Her contributions are filmed and superimposed on the screen. On Sept. 19 she strutted on pointes on a table to *Tea for Two,* and frolicked on ZaBach's Guenarius while he twanged a Pizzicato. When the handsome musician made love to a maiden to *Secret Love,* peewee-sized Mary Ellen pouted and mimed her jealousy. This is all a bit on the awfully cute side but Mary Ellen *is* cute, and a good dancer and something original may come of it. Val Roset is credited with the choreography.

Sid Caesar's new show (NBC—Mon. nights) has Boris Runanine as choreographer. On the first show (Sept. 27) Runanine took advantage of a dream situation to create a good fantasy ballet. Caesar, in a stew about a date with Gina Lollobrigida, wanders in a hallucination in which the masked ballet girls all look like Gina Lollobrigida. You could easily pick out the real Lollobrigida. She was the one that couldn't dance.

On Saturday nights Imogene Coca leans often on dance. She loves to spoof musical comedy's "Pretty Meggy" number — the one where the ingenue or leading lady is serenaded and besieged by a battalion of handsome, crew-cut youths. Miss Coca appears with eight males, a large contingent for TV. Their Oct. 9 saloon number with Coca did not require much dancing, but their various withdrawals from the activities were hilarious. John Butler is choreographer.

ABC's Melody Tour which features the delightful Nelle Fisher had an off-day on Sept. 16. The locale was California and included a dance in Chinatown. Dorothy Etheridge, a fine little dancer and long a favorite of ours, was not at her best in an unbecoming costume and dance. She appeared with Jonathan Lucas and it all ended in a lift and a torrid embrace — a strictly cinematic clinch, much too realistic for dance, which can suggest more and with greater finesse. Miss Fisher and Peter Gladke had a more pleasant interlude in the land of cinema. They spoofed an episode of a silent movie serial. It was not very comprehensible, but neither were the 1910 serials. The Wild West finale brought back a Miss Etheridge more like she was in the old days when she was the cowgirl in Ballet Russe's *Rodeo.*

Donald O'Connor's Show (Sat.—NBC) had Mitzi Gaynor as guest on Oct. 9. Ernie Flatt set her smart dances and Louis DaPron designed O'Connor's light-footed hoofing. The biggest number was *Times Square Dance,* a square dance just off Broadway and 42nd. The most pleasant dancing was the unpretentious hoofing done by silhouetted O'Connor in the introduction and sign-off of the show.

We noted two danced commercials this month. A soft-spoken lad in top-hat and tails soft-shoed the mildness of a laxative one should never go out without. A popular-priced car was introduced by a pair of wholesome youngsters. They pirouetted around the car, opened the door the while they posed in arabesque, turned to the audience in attitude and mimed the raptures of no-shift gears.

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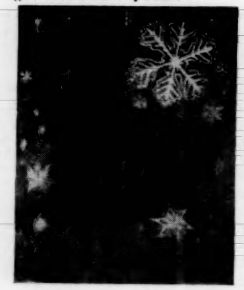

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12 & 13	Cincinatti, Ohio
14	Wheeling, W. Va.
15	Pittsburgh, Pa.
16 & 17	Philadelphia, Pa.
18	Lynchburg, Va.
19	Norfolk, Va.
20	Washington, D.C.
21	Richmond, Va.
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19	Berea, Ok.
23	Alfred, N.Y.

Merry-Go-Rounders

Nov. 11	Springdale, Conn.
13	Fairlawn, N.J.

Ballets Espagnols: Teresa Luisillo

Nov. 29&30	Philadelphia, Pa.

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Nov. 5	Jacksonville, Ill.
9	Worcester, Mass.

London Festival Ballet

Nov. 1& 2	East Lansing, Mich.
3 & 4	Lafayette, Ind.
6	Grand Rapids, Mich.
9	Des Moines, Iowa
10 & 11	St. Louis, Mo.
12	Kansas City, Mo.
13	Omaha, Neb.
15-17	Minneapolis, Minn.
18-20	Winnipeg, Canada
23-27	Vancouver, B.C. Canada
28-29	Seattle, Wash.
30	Portland, Ore.

Ballet Russe de Monte Carlo

Nov. 1	Rochester, N.Y.
2	Syracuse, N.Y.
3 & 4	Buffalo, N.Y.
5 & 6	Cleveland, Ohio
8	Youngstown, Ohio
9	Akron, Ohio
10	Toledo, Ohio
11-13	Detroit, Mich.
15	Saginaw, Mich.
16	Ft. Wayne, Ind.
17	Columbus, Ohio
18	Dayton, Ohio
19 & 20	Cincinatti, Ohio
21	Louisville, Ky.
22 & 23	Champaign, Ill.
24	Rockford, Ill.
26 & 27	Milwaukee, Wisc.
29 & 30	Madison, Wisc.

Alexandra Danilova Ensemble

Nov. 1	Richmond, Cal.
2	Berkeley, Cal.
3	Santa Cruz, Cal.
6	Medford, Ore.
8	Vancouver, B.C., Canada
9	Victoria, Canada
11	Everett, Wash.
12	Corvallis, Ore.
14	Seattle, Wash.
16	Yakima, Wash.
17	Wenatchee, Wash.
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22	Spokane, Wash.
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REVIEWS

BY DORIS HERING

New York City Ballet
September 14 through 26, 1954
New York City Center

As the New York City Ballet begins its November all-*Nutcracker* season, random comments are still in order about the final weeks of the company's September season. For, in addition to the premiere of Balanchine's *Ivesiana* (Sept. 14), this fortnight featured several individual performances of interest.

George Balanchine veers quite consistently between two choreographic points of view. The positive or affirmative viewpoint is characterized by his "classic" works — those choreographic visions of order and harmony and cadence best typified by *Serenade* and *Symphonie Concertante*. Intermittently he turns from this rational approach and creates works couched in deliberate distortion. It is as though he were proclaiming that art can be found in the positive, aspirational elements of life and in its negative, decadent side.

Last season's rebellion against order and light was *Opus* 34, a ruthless game of Grand Guignol. This year's rebellion is *Ivesiana*.

Charles Ives, America's unsung modernist composer, who died in May, 1954, did not create danceable music in any conventional sense of the word. The six Ives compositions that Balanchine chose for his new work are rhythmically quixotic, and shot through with tenuous and elusive melodic and instrumental allusions. Balanchine has snared these allusions with great imagination and dexterity.

Each of the six dance studies is different in atmosphere and form. But all are related by the fact that they terminate in either frustration or irresolution. The opening "Central Park in the Dark" (all of the titles are those of the Ives music, but they also relate closely to the dance-content) begins in a murky half-light. Figures in dark leotards and tights are revealed in a huddled wedge upstage center. They slowly descend, spread out, and drop over flaccidly from the waist with their arms dangling.

The listless mob place their hands on the floor, stretch their legs out in back and then kneel with their torsoes wavering slowly back and forth. Two desperately searching figures (Francisco Moncion and Janet Reed) dash in and out of these reed-like forms. They grab frantically for each other. She hurls herself at his body; he is thrown to his knees and over backward; and they tumble with a terrible hunger. At intervals they separate to wander among the anonymous group, who stand and gently wave their arms back and forth. Suddenly the boy flees in a panic, leaving the girl tossed on her back over the group figures crouching in a knot. She slowly pulls herself up and walks off gropingly, alone.

In "Hallowe'en" the swirling violin sounds motivate a boisterous duet for Patricia Wilde and Jacques d'Amboise. As the two soloists turn ever quicker and more airily, four of the dark clad girls (Barbara Fallis, Jane Mason, Sally Streets, and Barbara Walczak) rotate slowly in contrast upstage. Just as the cumulative energy of the soloists reaches its most volatile level, they fall like abandoned rag dolls on their backs with their legs entwined.

"The Unanswered Question" is perhaps more typical of Balanchine's esthetic approach than any other part of *Ivesiana*. It is a study of the female body as a mechanical entity. It is the sculptor manipulating an armature, the Pygmalion with his Galatea.

Allegra Kent, as a white-leotarded female-enigma with streaming hair, is carried onstage by four black clad men (Gene Gavin, Brooks Jackson, Gerard Leavitt, and Jonathan Watts). They act as a moving pedestal.

With perfect control, the lovely Miss Kent allows herself to be stretched into splits. She is held by her knees and drops over onto one of the men. At one point she stands up straight high in the air and falls scarily over backward. She is serpented about the men's bodies as though they were giving birth to her, and she is held aloft and rotated slowly in a perfect arabesque. While this detached ritual is being enacted — and the girl never once touches the floor — a hapless male (Todd Bolender) tries from his lowly position on the ground to reach her. He stretches, he writhes, he gazes in awe. But all he can do is follow desperately behind as she is born off.

"Over the Pavements" was an abrupt change of pace after the cold manipulativeness of "The Unanswered Question." A pair of youngsters (Diana Adams and Herbert Bliss) cavort with other youngsters (Robert Barnett, Walter Georgov, John Mandia, and Richard Thomas). All circle in simulation of street games. The leading couple repeats an amusing pattern in which she grabs hold of her foot from behind and he steps into the triangular space between her arm and leg; then he makes the little pattern and she steps through. The boys pick up the girl and for a moment the preceding section is recalled as they stretch her into a split, and her body falls through in a circle like the wooden acrobat-figures on sticks that children play with. The music pierces in high flute sounds. All run off. The principals return. She leans tiredly against him in a brief moment of tenderness. He dashes away to join the others. She runs off alone in the opposite direction.

The theme of human contact followed by aloneness is repeated in the jazzy meanderings of "In the Inn." With overtones of "Ta-ra-ra-boom-te-ay" on the piano, Tanaquil LeClercq and Todd Bolender remind one of a 1920's couple thrown together in a concentrated, erotic, social situation. They kick in unison, flap about with their bodies in a concave line, play provocatively as she winds her legs about him. Suddenly the fun dies. They shake hands casually and part.

Again the eerie light of "Central Park in the Dark." The music is a taut combination of dry, mewing strings and chimes called "In the Night." Slowly all the dancers enter walking sedately on their knees, their arms held quietly slightly in front of them. Through this simple change of level, all the frustration, the irresolution, the unansweredness of the entire work are tellingly summarized. The curtain descends on the still wandering figures.

If we had our way, we should ask Balanchine to rework "Over the Pavement" and particularly "Hallowe'en." For these sections lack the tautness and structural clarity of the others. And we should like to see some of the acrobatics in "The Unanswered Question" tamed down from the realm of tour de force. For the rest, *Ivesiana* is endlessly engrossing, and it has an air of terse authority. Its oneness with the music is uncanny.

There were sensitive performances throughout, with Janet Reed particularly appealing in her tragic role and Allegra Kent a marvel of aplomb in her difficult acrobatic assignment. Jean Rosenthal illuminated *Ivesiana*.

During the second half of the New York City Ballet season we managed to catch a few more of the many cast changes that have freshened and given different emphasis to the company's repertoire. And we had the opportunity to observe some new assortments in partnering.

One of the most provocative changes is Tanaquil LeClercq's Swan Queen. Her portrayal, like everything she dances, is slightly off the beaten track, but completely consistent in its own right. Miss LeClercq does not make the usual change from a bewitched bird-girl to a radiant woman-in-love. Instead, she gives the role a trance-like quality. There is an unbroken feeling of melancholy and doom. In her pale detachment, one feels the wicked magician always present. (*cont. on p.* 58)

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On the cover...

A Zachary Freyman photo of the all-important moment in N.Y.C. Ballet's production of "The Nutcracker" — Mr. Drosselmeyer (Michael Arshansky) presenting Clara (Alberta Grant) with the nutcracker doll. The fact that N.Y.C. Ballet can do a 4 week season devoted to only "The Nutcracker" reveals how the public feels about the 52-year-old Ivanov-Tchaikovsky ballet fantasy.

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The story of Mia Slavenska, lovely ballerina who first became famous in a film called "Ballerina".

Folk Dance in Action...

Over 5000 folk dancers now participate happily in the California Federation of Folk Dancers, which started out 15 years ago with 20 members. Lisa Lekis tells what happened.

PLUS...

More about Ulanova; a touching tribute to Cia Fornaroli Toscanini by Vincenzo Celli; a picture story about Mary Martin and Heller; a new Young Dancer contest — all in a fine, festive issue filled with Christmas goodies.

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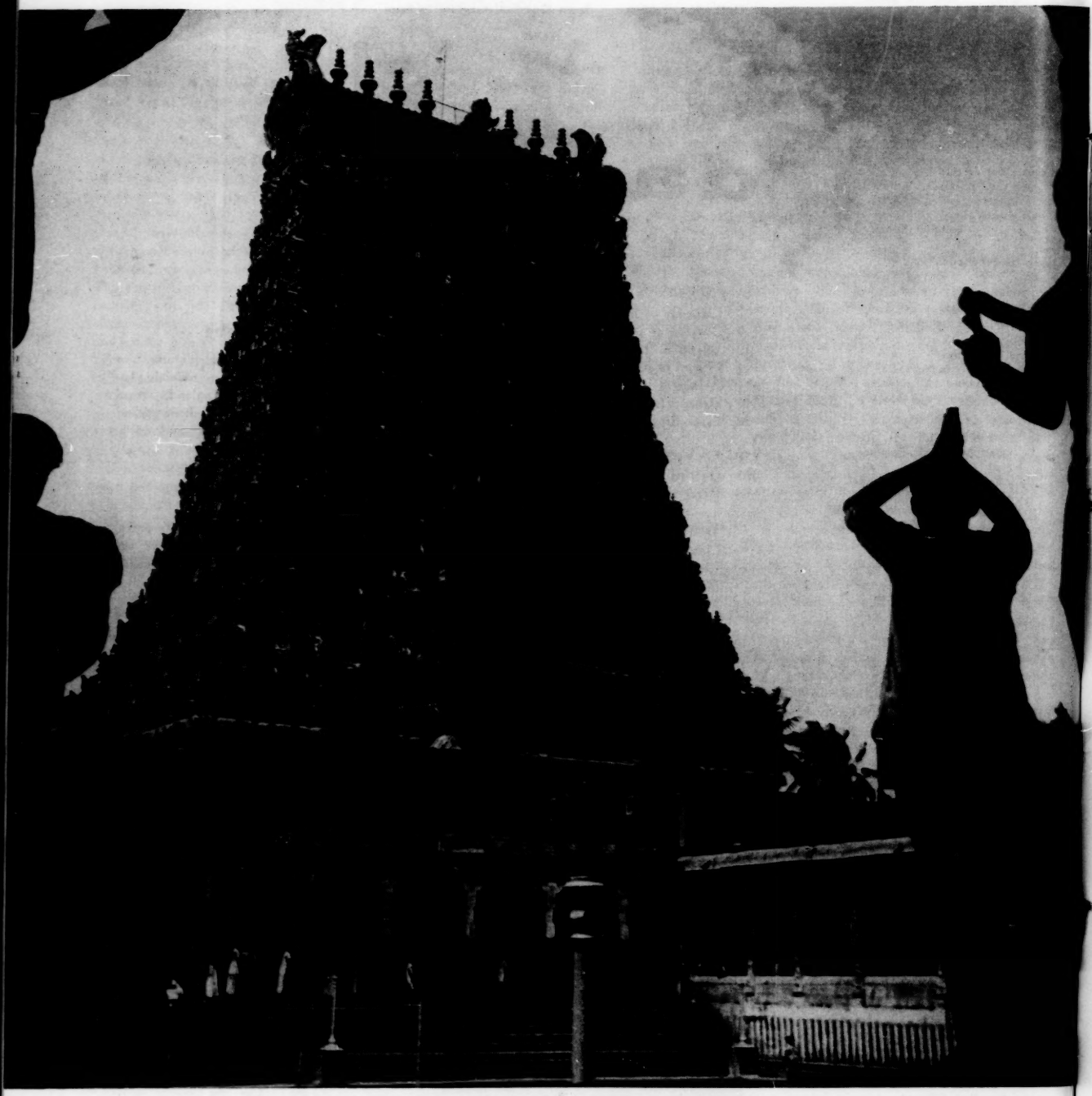
PRAYER TO SHIVA

BY KARLA PRIES



India's shrines, with their thousands of dancing dieties, inspire prayer at every moment of the day.

Young American dancer studying in India writes to us of her experiences

Above: Karla's teacher of Bharata Natya and some of her fellow-pupils.
Right: An Indian family entertains Karla with a meal served on banana leaves.

The following report covers some of Karla's experiences during the time she spent in Adyar. She later travelled to Madras for further study and performance. By Christmas of this year, Karla should be back in the United States getting ready to teach and perform some of the dances she has acquired in India.

In May, 1953, Karla Pries set out to realize a dream. It was one that had crystalized several years before as she contemplated the statue of Shiva Nataraj (the Hindu God of Dance) in the Philadelphia Museum and prayed that one day she might travel to India to study that country's great dance-art at its source. A scholarship was now making it possible for her to do so. And she was on her way to Kalakshetra, the celebrated art center in Adyar, nine miles from Madras, where she was to study the classic technique of Bharata Natya under the supervision of Rukmini Devi, director of the school.

Karla was not a beginner. She had already had considerable professional training under La Meri, Ragini Devi, and other outstanding teachers in this country. But she was soon to discover how detailed the Indian methods of study are — how much she had to learn — and more important, how exciting and at the same time exasperating, it was for a young American woman reared in the comfort of a New York apartment to transplant herself to the Indian countryside where heat, insects, and informal sanitation were as much a part of her learning process as the classes that began daily at 7:30.

The following report covers some of Karla's experiences during the time she spent in Adyar.

Above: Karla between two stone dieties in Tanjore Temple.
Left: Private lesson in Bharata Natya with teacher, Selvamani.

All photographs by Rang Vitthal

A World of Contrasts

"Oh, that's for God!", was the reply when I asked a young girl what she was gathering. They were tiny star-shaped flowers. All the trees here bear flowers. Some bloom only at certain times of the day — a white, frail kind. Then there are full pink bunches made for girls to wear at the nape of the neck; yellow, lily-shaped ones, and the fiery red ones called "Flame of the Forest."

All of these are gathered in the morning for Puja (prayers), and all have the most marvelous fragance, for there is no flower in India that does not carry perfume. That is why at every festival or party the women and girls have an aura of perfume about them. *(over)*

Today is a religious holiday. The celebration is in honor of a particular Puja to Lakshmi, the Goddess of Wealth. The Puja Hall is decorated with cocoanut leaves, cut out and designed in many shapes. Mango leaves are also strung about the pillars and doorway. At the altar of Brahma hang yellow cocoanuts and shiny long banana leaves. Fruit and flower offerings are strewn about the floor, which has been traditionally decorated with rice flour paste. Spices and gums are aglow in the incense burners.

After a religious chant to Lakshmi, bells are rung, drums pick up a rhythm, and my fellow-students of Kalakshetra sing a soaring melody in perfect unison. The golden oil burner is held up by a Brahmin boy whose forehead is painted with the white V-shape of Vishnu. He encircles the flame of purity several times; then it is passed around and all purify their hands by passing them through the flames. During this Lakshmi ritual, a large platter with yellow string piled on it is passed around. Each string has a pungent smelling herb tied to it. We tie the strings on each others' wrists to bring us prosperity.

How sharply this peaceful religious ceremony contrasts with the harsh everyday world around me here at Adyar. But, then, every day of my stay in India has been full of contrasts.

When I go downtown, two or three children, and sometimes as many as twelve, follow me. Only yesterday a small child carrying a half-dead baby tugged at my dress until I gave her some coins. She immediately went to a nearby peddler selling nuts. He gave her a meager handful, which she snatched, then squatted on the ground, pathetically feeding the little baby her share. Even at such a heavenly spot as Adyar Beach, where the large crude fishermen's boats lie like giant toys held together with jute rope bored through holes in the planks—the naked little children follow in groups begging for annas.

Everyone and everything is hungry. And there is much stealing. The night watchman, who blows his whistle all night to ward off thieves, stole my new sandals when he helped me to move in. And even the crows swoop down and snatch food from one's plate in the dining room.

There's not much pity here for hardship. The people are more or less used to it. In our own school dining room, the cook gets up at 3:00 A.M. to prepare food for over a hundred students; at 4:00 A.M. her daughter helps; and at 6:00 A.M. four students come in to help cut vegetables. The cook works steadily all day long through breakfast, lunch, tea-time, and supper, which is at 10:00 P.M. And she works seven days a week, with no holidays.

Life at School

The hours for study are long, too, at Kalakshetra. As early as 4:30 in the morning I can hear the other girl students chattering and clanging their wash pails as they pass my hut room, which is partitioned off by a woven palm screen. On my arrival here they put me in the only available room, next to some little girls. Soon I heard scratchings like so many mice, and I noticed dark shiny eyes peeking in through the holds. They were the ubiquitous small boys trying to see us undressed. I soon learned a method of dressing and undressing under my robe. But being taller than the rest, my head and shoulders poke up above the screened outside walls.

I've never seen so many different varieties of animals as there are around my hut. The mongoose keeps the cobras away, so he's quite welcome. The scorpions come around only after the rains. But there are rat-sized chameleons resembling prehistoric monsters. And the place abounds in fat spiders and centipedes and the night rats that steal my soap and chew on my sandals.

Our beds consist of a wooden chest in which saris are stored. I bought myself an inch thick cotton mattress and find it quite easy to arise mornings at five. After bathing with a pail of water in the wash stalls, we go for Veena (an ancient stringed instrument) practice at daybreak.

At seven, breakfast is served in the dining room where we sit on our individual mats on the cement floor and drink good Indian coffee with boiled milk. Breakfast usually consists of charcoal toasted bread or Dosais (a pancake made of rice flour) or Upuma (rice mixed with fried cashew nuts,

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Galina Ulanova, undoubtedly one of this generation's greatest ballerinas, has rarely danced outside of the borders of the Soviet Union. She appeared for several concert appearances in Italy in 1952, and this summer led the Russian company's performances in East Berlin (reviewed by Horst Koegler in the Aug. issue). The U. S. is now having a "second-best" opportunity to see her dance at length in "Stars of the Soviet Ballet", nationally released Artkino film (reviewed by Edwin Denby in the Oct. issue of DANCE Magazine). In it she appears as the Swan Queen in a cinematic version of "Swan Lake" and as the captive princess Maria in "The Fountain of Bakhchisarai. The unique quality and brilliance of her performances in both these ballets has brought her vividly to the attention of American dance enthusiasts.

The following autobiographical material is reprinted from the current issue of "Soviet Literature", quarterly magazine printed in Moscow

ulanova

A DANCER'S SCHOOLING

A Dancer's Schooling
by Galina Ulanova

No, I did not want to be a ballet-dancer. And while my first visit to the theatre did thrill me immensely, it certainly did not produce that irresistible desire to enter the "magic world of the stage" which has brought so many onto the boards.

That first performance I saw was, of course, a ballet: my father, who was ballet producer at the Maryinsky Theatre, had taken me to see *The Sleeping Beauty*. All would have been well if at the appearance of the Lilac Fairy I had not cried out, for the whole house to hear: "That's Mummy! That's my Mummy!" I disgraced myself thoroughly, though for the life of me I could not understand why everyone in the actor's box was so shocked. It was true, wasn't it: that was my Mummy dancing the fairy; and she looked so lovely, was so charmingly dressed, all her movements were so beautiful, that my naive rapture was no more than natural; let everyone know that that fairy enchantress was my Mummy, mine, and no one else's!

Thus the theatre made its first impact upon me through the being I knew and loved best; and so warm and lasting was the impression that even today the thought of *The Sleeping Beauty* never fails to call up the image of my mother as the Lilac Fairy.

To my own appearance in this and other ballets I had a long road to travel—the road of my years at school and my early days on the stage. I was barely seven years old and, naturally, could have no understanding either of historical events or even of my own vocation.

How frightened I was, and how I cried, when I was first sent away to school—the Petrograd School of Choreography. My going there was an urgent necessity, and not only for educational reasons. My parents were terribly busy in those difficult early years: in addition to a show at the theatre almost every day, they used to appear three times a night before film audiences, for in order to bring art closer to the people, the best talent from the academic theatres was giving free stage performances at the cinemas. I remember them trudging home after these performances through the cold and blizzard-swept city, with me, frozen and sleepy, in my father's arms. At home there was no one to keep an eye on me, and so they had to take me with them.

I remember my mother changing into her ballet shoes from great felt boots and tying the pink ribbons with stiff, unbending fingers; I remember how she shivered as she put on her tarlatan tutu in the little cubby-hole behind the screen—and how she then appeared smiling on the stage. I saw what a hard time she had, how tiring this life was, and probably that was why, when told that I, too, would be taught to dance, I roundly declared, "I don't want to!" But I was sent to the school anyway—there was no other choice, for this school had accommodation for boarders.

At the very first class I rushed up to my mother —she was our instructress—and demanded vehemently to go home. This I did again and again, until finally she promised to take me away at the New Year. Overjoyed, I settled down to wait—and then, shortly before the happy day, I discovered that I did not want to leave. I already had friends among the girls at the school—Tanya Vecheslova and others; I was being taught there by Mother and other good instructors; I had already learned something, though the exercises at the *barre* were very hard indeed to master, and the child's first-felt satisfaction at seeing the results of its work invested that work with interest and respect.

I liked the very rhythm of our work, the musicality of it, the steady progression of our exercises. I was flattered that, with Tanya and some others, I was chosen out of all the first-year girls to take part in a real performance at the Opera. To be sure, "taking part" is too lofty a term for the few crawling movements which we, representing the lady-birds, had to perform in Drigo's *Caprices of a Butterfly*. Still, this "debut" already gave me my first taste of the stage, my first fit of stage-fright before the great black maw of the house, and the first joy of knowing that, thank

goodness, I had done everything right, in keeping with the music and the count I'd been taught in the classroom. . . . Then came my first "role", that of one of the birds in the prologue to Rimsky-Korsakov's *The Snow Maiden*. We children could understand the story of the opera and the happenings on the stage. We clustered eagerly around the beautiful Spring, and the clear delicate tinkling of the music seemed to bring a feeling of dewy morning freshness and of the first breath of warmth.

I was, of course, a child: I believed, or at any rate could easily make myself believe, that I was a lady-bird or a little springtime bird. That belief comes so easily in childhood. And what a pity it is that this belief in what is happening on the stage, which Stanislavsky called for all his life, is so difficult to preserve afterwards, and that one has to work so hard, sometimes so painfully, before one can "get into the skin" of a role and believe in it so utterly that the audience will believe in it too. Yes, in part my "performances" of those days were the playing of a child who believes its imagination more than it does reality. But above all they were my work, which it was my duty to do as well as I possibly could. I have to do so-and-so. In order to do it I must prepare, practise, work thus-and-thus. I must. . . . That formula made its appearance in my consciousness much earlier than the desire to be an artist, than the wish to act and dance in ballet, than an understanding of what I must strive for in each role.

Dancing is an art that demands endless, unremitting toil. Even in the summer, on your holidays, you have to work. And I realized fairly early that work, and work alone, can make one's dancing graceful, beautiful, inspired. Though, to tell the truth, I have never cared for these lofty words: they have always seemed to me so inadequate, I would even say remote from the real essence of our work. If one does speak of the sources of artistry, one does best to quote Gorky: talent is work. That is what he said, I believe.

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DANCE: in the MOVIES

A MONTHLY FEATURE
BY LEO LERMAN

In September "The Hollywood Reporter" (industry's trade paper) headlined:

50 MUSICAL FILMS FOR '54-'55
Number of Song-and-Dance Pictures at Record Peak; Foreign Market Influence

Opening phrases of this piece hailed the zoom in musicals as "another sign of the return of prosperity in the movie industry . . ." At the present moment there seem to be more jobs for more dancers in Hollywood than there are promised and hoped for on Broadway from now until Decoration Day '55. And not only do dancers work in Hollywood but they work with some of the best choreographic talent in the world,—including Michael Kidd, Gene Kelly, Roland Petit, Agnes de Mille, Eugene Loring, Jerome Robbins, Gower Champion, Jack Cole; such prolific dance directors as Robert Alton and Richard Barstow; fresh new talents like Herbert Ross, Bob Fosse and Donald Saddler. This is all very fine and we trust that everyone involved gets paid magnificently while providing pleasure and controversy for a world-wide public.

Each month this department plans to devote itself to dance of all kinds as seen in movies. Before we get underway we must confess to a persistent worriment: Is dance as we see it on the stage or concert platform movie material?—or is it not? I suspect that it is not. In order to give maximum pleasure movie dance must take advantage of the fabulous possibilities and accept the exacting restrictions of the cinematic medium. When it does not, it is capable of giving moments of pleasure, but most of all it is an anomaly—it is theatre dance photographed rather than movie dance. Much of dance as it is seen on the screen today permits the pleasure of the microscope and the kaleidoscope—you can examine a technique quite minutely or you can see shifting patterns and designs—but you rarely have the experience of enjoying choreography which communicates cinematically. Actually those monstrous production and dance numbers lavished on Hollywood movies in the early thirties were frequently closer to a cinematic art form than what we see today. For the most part they did not have dancing or choreography of today's excellence, but they did at least use the medium creatively within the framework of what they were doing.

This month we have some twelve films to consider—almost none of which is truly successful with movie dance. At the top of my list (only in the sense of being important from the documentary dance viewpoint) is *The World Dances*. It is a movie about folk-dancing which involves over a thousand folk dancers and singers. It is a record of the activities of a least twenty individual aggregations representing twenty different nationalities. In going to see it you must make up your mind to disregard the appalling script of dialogue, the flashes of vaudeville dance and cuteness—you must realize that most of the movie consists of dances staged by excellent national-minded groups in a sort of Hollywood arena. Discount the script, the vaudeville touches, the arena,—what's left will delight you. Most of the groups are the real thing: they dance with a genuine folk-ways zest, they are

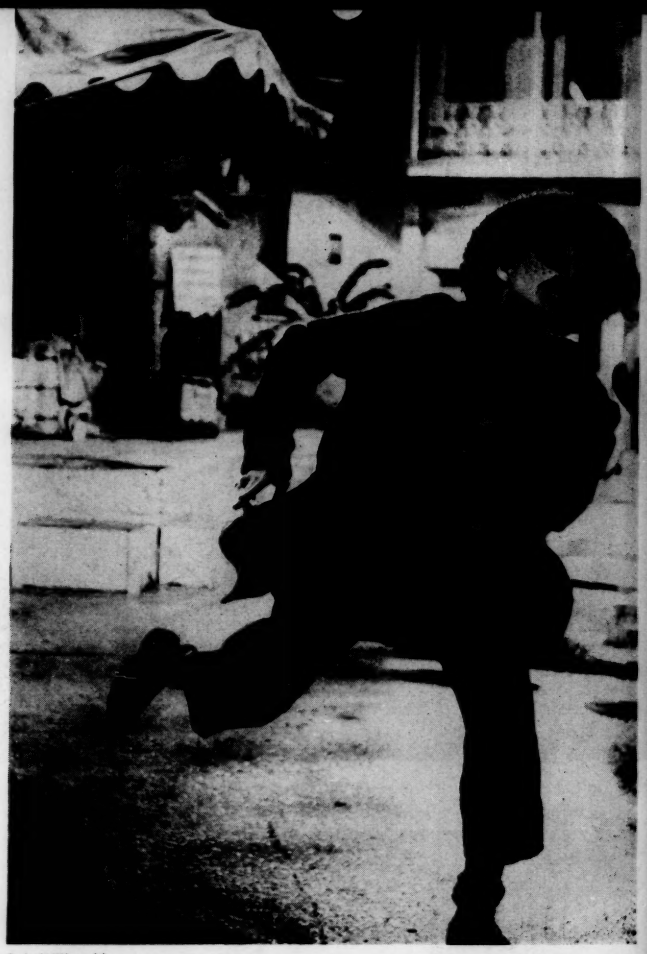
(*continued on page* 46)

M.G.M.

Bob Willoughby

Brigadoon

Currently in release, "Brigadoon" (MGM — choreo.: Gene Kelly) stars Gene Kelly and Cyd Charisse and has Jimmy Thompson and Virginia Bosler in leading dance roles. Dancer, Hugh Laing is seen as an actor. Above: Charisse and Kelly against the Scottish Moors in the fantasy town of Brigadoon. Left: Hugh Laing and cast members in an on-the-set photograph taken during the filming of the "Gathering of the Clans" scene. (Review in this issue).

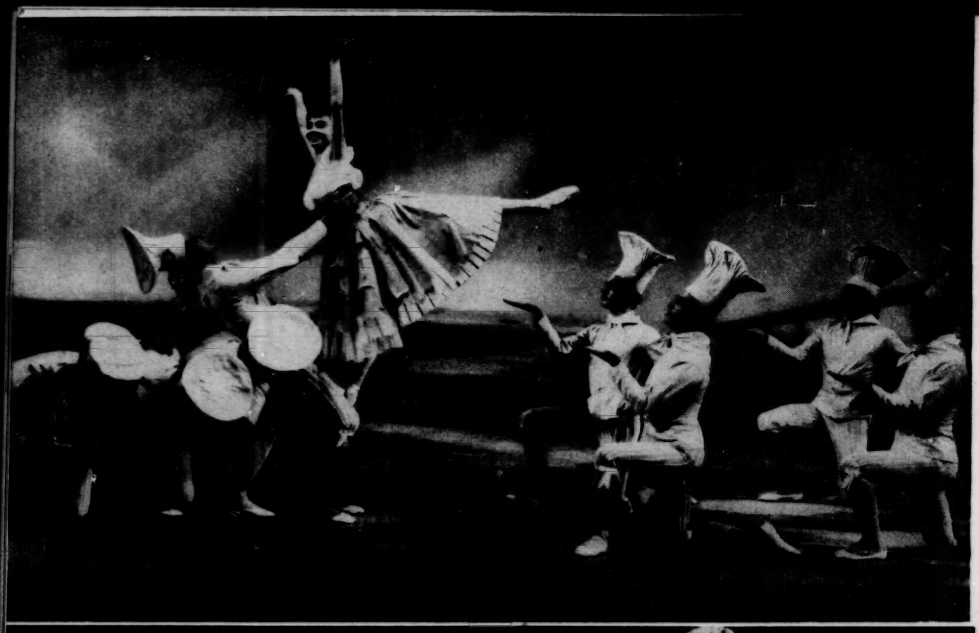


Bob Willoughby

Warner Bros.

A Star is Born

Judy Garland in "A Star is Born" (Warner Bros. — choreo.: Richard Barstow) leads several extravaganza dance numbers in this gargantuan production which is basically a drama with music. Right: A moment from the newsboy soft shoe routine. Below: In the Saratoga number. (Review in this issue)



M.G.M.

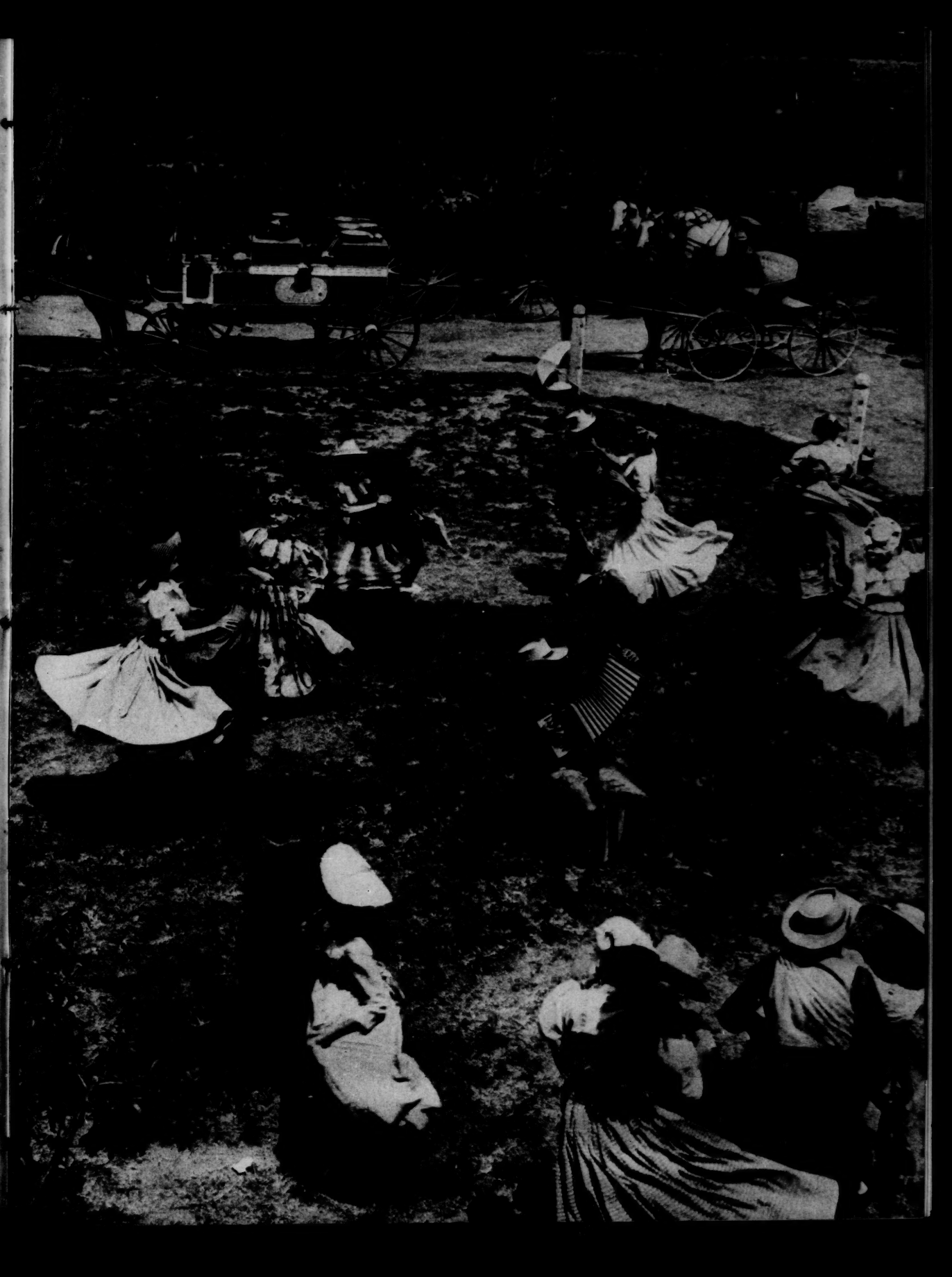
Glass Slipper

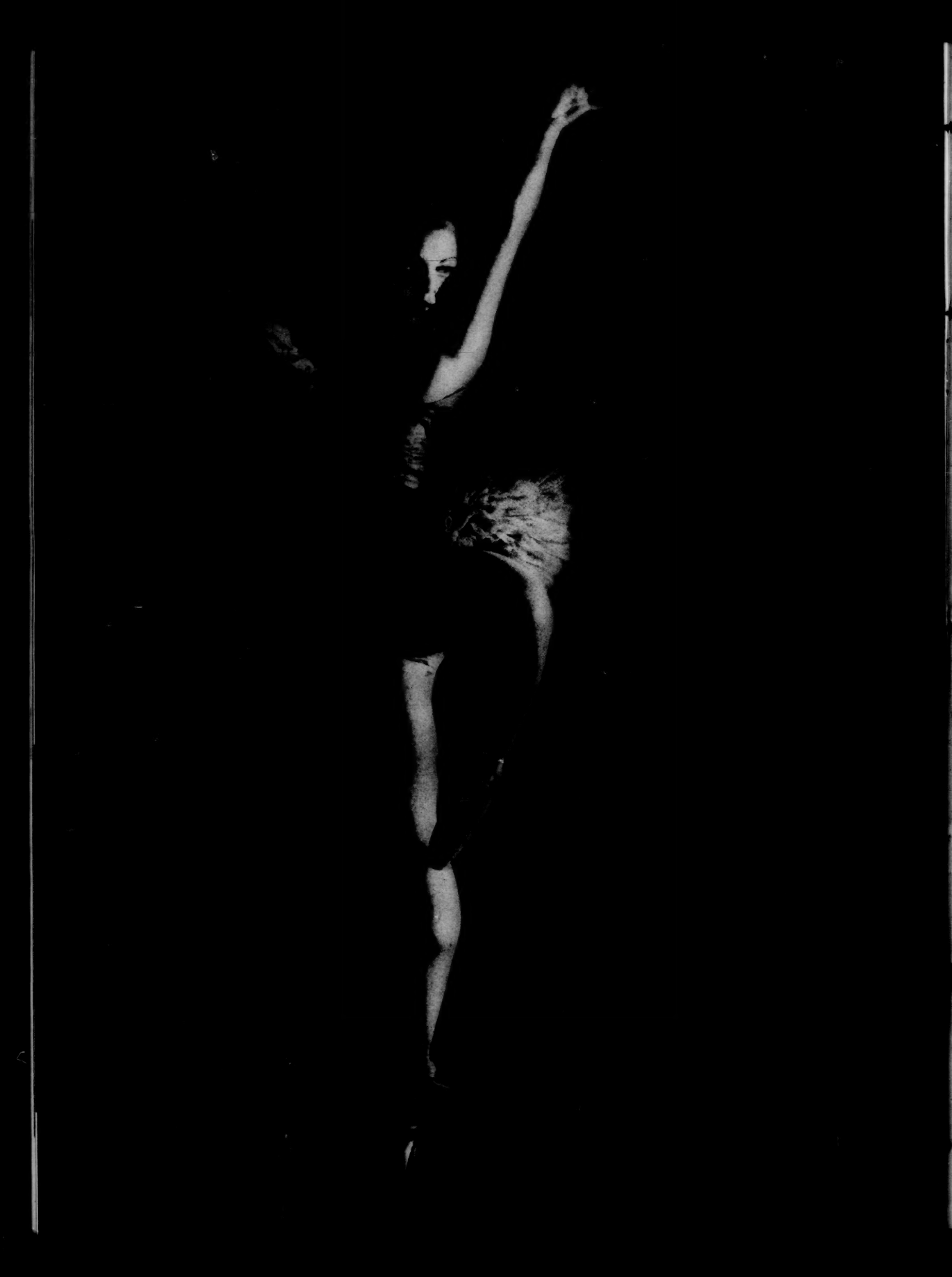
Leslie Caron and Michael Wilding are the Cinderella and Prince Charming of "Glass Slipper" (MGM — choreo.: Roland Petit), a film version of the old fairy tale, to be released in December. The film includes two large ballets in which members of Petit's Ballets de Paris appear. In the first (above), Cinderella, after she has met the Prince who tells her he is the son of the King's Chief Cook, dreams that she meets him in the kitchen the night of the ball. In the second (below) she dreams that she and the Prince are being chased by the King's Guards as they run away together.

Oklahoma

A photograph taken on location during the filming of "Oklahoma", now being readied for release each Spring. This cinematic version of the famed musical, will again have choreography by Agnes de Mille, as well as Bambi Linn in her original role.

Bob Willoughby





BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

PATRICIA WILDE

As a child, Patricia White of Ottawa, Canada, accompanied her sister Nora, 3 years her senior, to dance classes conducted by Gwendolyn Osborne. It was Miss Osborne who persuaded Mrs. White to permit her younger daughter to take classes also. Thus our dancer started on her way to becoming one of contemporary ballet's leading soloists.

At 13, Patty came to New York and studied with Dorothy Littlefield. A year later she joined the corps de ballet of the Marquis de Cuevas' Ballet International—her first professional employment. Continuing her dance education at the American School of Ballet, she accompanied George Balanchine and a small group of dancers to Mexico City in the summer of 1945. Here they danced in the operas at the Belles Artes and in a few all-ballet performances in which the programs consisted of *Les Sylphides, Apollo* and *Constantia.* After returning to New York, Patty joined the Ballet Russe de Monte Carlo, and because her sister was also a member of the company at that time, she changed her name to Wilde. Patty's debut with the Ballet Russe was an especially auspicious one. On opening night in her first New York appearance as a featured performer, Patty danced in *Danses Concertantes, Concerto Barocco,* and *Beau Danube.* During the following four years with this company, she danced in just about every ballet in its repertoire.

In 1949, she decided to go abroad to study and to see something of Europe. However, once she arrived in Paris, Roland Petit persuaded her to join his company for a Paris season. Next she accepted an offer to tour Holland and England with the Metropolitan Ballet, a now-defunct British company directed by Mona Inglesby. It was when this tour ended in London that Patty again met up with Mr. Balanchine, then staging Ballet Imperial for Sadler's Wells. He invited her to join the New York City Ballet, which at that time was preparing for its first engagement abroad. Although eager to remain in Europe, Patty returned to New York to rehearse with the company and in July of 1950 opened with them in London.

Since joining the New York City Ballet, she has become one of its foremost dancers, appearing in ballets ranging from *Serenade* to *Age of Anxiety.* Audiences, responding to the brilliance of her attack and the audacious quality of her movement, singled her out for special applause. This season her performances in the leading roles of *The Duel, Firebird* and *Sylvia Pas de Deux,* have given her further opportunities. Although her variation in Mr. Balanchine's version of *Swan Lake* is a highlight in her extensive repertoire, she has the cherished ambition of most ballerinas, to one day dance Odette in a full length *Swan Lake.* In private life she is Mrs. George Bardyguine.

REPORT FROM EDINBURGH

A. V. COTON

Twenty five years after his death the exact measure of Diaghilev's genius is still in dispute. Perhaps it is not always desirable that a high artistic talent be subjected to close analysis; the means whereby one man achieved success are usually invalid in another's hands. The actual weight of experience, personal flair, technical methods, must differ as between any two humans, and a unique demonstration of what can be achieved by a certain blend of taste, ability and organization can never be exactly repeated.

Memoirs and biographies on Diaghilev are notable for either their one-sidedness or their evasiveness, according to whether the writer was a close associate or an admirer who contrived to keep at a distance from the man and his work. We may have to wait until all who ever worked for him are dead before a comprehensively objective account of his background, career and true influence can be written.

Meanwhile lip service is paid to his memory in a period of ballet remarkable for its lack of the qualities in ballet that market his regime: originality of theme, innovations of decor and production, constant discovery of new talent amongst scenarists, designers, composers and choreographers. Two events in the 1954 Edinburgh Festival stressed the name of Diaghilev, for the 25th anniversary of his death was commemorated by a Sadler's Wells Ballet revival of *The Firebird* and by a Diaghilev Exhibition, organized by Mr. Richard Buckle and held at the College of Art. Any careful assessment of Diaghilev's methods reveals that his attitude towards the arts of the Theatre demanded that he continuously create something new; neither of these Edinburgh contributions to his repute would have met with his approval. He was inspired by the belief that if a thing was worth doing it must be something new and it must be done superlatively well; both the revival and the exhibition lacked complete novelty and both failed conspicuously in their attempts to reveal something of the enigma that was Diaghilev.

The Firebird assembles Stravinsky's full score, the Gontcharova decor (that replaced Golovine's original), Serge Grigoriev's recollections of Fokine's choreography, and the fine talents of Margot Fonteyn and Svetlana Beriosova, dancers of the title role and the Tsarevna. This all adds up to an interesting reconstruction with surface resemblances to Fokine's original which will satisfy many people who never saw either the Diaghilev or De Basil versions. While the leading ballet company of the western world was in-

(over)

Among the many portraits and caricatures exhibited was this one, by M. Larionov, of Diaghilev correcting music while lying in bed.

Opposite: The Georges Braque design for "Les Facheux" was included in the elaborate Diaghilev Exhibition arranged, with enormous effort, by Richard Buckle. According to latest reports the exhibit, generally received with great enthusiasm, was scheduled to be reopened in a refurbished London mansion late in October.

spired, and in greater part led, by Russians, the Russian-subject ballets of Fokine still had a theatrical validity. Whatever the condition of the company, provided the roles were danced by Russians or Poles, the stories came alive and the choreography was fully realised in action. Here, both in Edinburgh and later in London, the cast does not convey its *belief* in the story and so cannot project the subtle dynamic or rhythmic effects which are the bone-and-muscle of Fokine's choreography.

The exhibition of relics of the man's life and works should present us with a quite different picture of him than is conveyed by a re-staging of one of his successful ballets. Here the exhibitor's net is cast over the whole period of his life and over the entire field of his associates, collaborators, admirers. Over five hundred objects are assembled, borrowed from a dozen American, European and British museums and galleries, from business concerns, from scores of private collections. There is a vast harvest of designs for sets, costumes and properties of about four-fifths of all the Diaghilev ballets; many portraits, caricatures, photographs of his friends and colleagues; there are model stages rigged with miniature sets of some of the ballets; displays of souvenir programmes, music scores and the literature on the man and his achievement. There are a few faded and worn costumes and some correspondence on the business of the company. Rooms, hallways and corridors have been arranged to make fifteen separate galleries in which most of this material is shown; as climax a large hall has been fantastically trimmed and decorated into a kind of "combined decor" of the chief Diaghilev styles. Nothing is exhibited here save a papier-maché bust of Diaghilev (not very convincing) and two fifteen-feet high papier-maché negro figures, suggestive of the slave figures which occurred in the opulent pre-1914 ballets. Hidden radios pour forth recordings of the music of several Diaghilev ballets and the visitor was intended to sit relaxed in this room before finding his way out into the open air.

This was a notabl,e though incomplete, list of relics of the best sort, but they are presented in a manner which, trying to achieve a Diaghilevian effect, only succeeds in debauching and cheapening the greater part of them. For every room, every gallery is laid out with "exhibits" — in the sense that the designs, photographs, costumes, statuary, etc. are built up into tableaux, set in fancy surroundings, shown against special furniture or decors; some rooms assigned to certain artists or ballets have been "atmospherised" with period furniture, wallpaper, and elaborate but insufficient lighting. Bakst's *Sleeping Princess* designs occupy a room rigged with gold-and-silver wallpaper, a net canopy, and a cut-out peepshow fitted into one of the walls which shows a papier-maché sleeping princess, life size.

Rooms are arranged with furniture, drapes, cushions, etc., and full scale figures in period dress, representing the Paris of 1912 and the Monte Carlo of 1924, presumably indicative of the impact of Diaghilev's designers on the mode of those places at those periods. Important designs and photographs are arranged in certain rooms less to reveal themselves than to contribute to a layout idea.

The object of all this stage-management has probably been to offer these relics to our inspection in a manner of presentation which echoes Diaghilev's method: exactly as he, by a process of selection and rejection, could blend the ingredients of a ballet to produce the maximum theatrical shock-effect, so these exhibits have been manipulated with a view to shocking us into admiration. Instead of the strength and clarity of the designs for sets and costumes we are more struck by their lack of character when merged into a surround of cabinets, photographs, wallpaper and soft lighing.

If one disregards the window-dressing and examines carefully and patiently one can see much that is satisfying; for the viewer who ever once saw any of these Diaghilev ballets they spring into life again when the actual designs are compared, with all sets and every costume side by side. One is struck forcibly by the fact that very few, even of the famous ballets, were dressed and set exactly as their designers intended; there is a

(*continued on page* 48)

QUOTING

BY WALTER SORELL

For more than a hundred years French writers have been vitally interested in the dance and, from Gautier to Cocteau, have often contributed to its development. Paul Valery, quoting Degas, says that "in the evening the Muses do not discuss, they dance." But the French writers have discussed the dance at great length and from all possible viewpoints. A collected criticism of dancing from Stendhal and Gautier to Valery and Cocteau would fill many volumes. En passant, and as if thumbing this imaginary l'oeuvre, we quote some of the lesser known entries.

In the early 19th century Stendhal lived in Italy and, particularly during his stay in Milan, became an admirer of Viganó. From there he wrote to one of his friends in Paris:

"Well, Italy pleases me. I pass each day from seven to midnight hearing music and seeing two ballets. . ."

And about Viganó he says:

"I saw Kean as Othello and Richard III in London; then I thought that the theatre could offer no stronger impressions; however, Shakepeare's best tragedy does not impress me half as much as Viganó's ballets. He is a genius who will make his art grow with him and who has no equal in France. . ."

The otherwise analytical and sober-thinking Stendhal seemed to have been enraptured when he wrote these lines or made such statements:

"I have only seen three or four ballets of Viganó. He has a phantasy of Shakespearean range, though he may never have heard of Shakespeare at all, he unites a musical genius with that of a painter. . ."

Another French writer, Paul de Musset, visited Italy in 1843 and wrote in his "Voyage en Italie":

"But at Milan it was another story. The divine Taglioni and Mlle. Cerito took turns dancing at La Scala. Here was something to really get worked up about. The enthusiasm shown night after night surpasses the powers of the imagination . . . at Florence the public was divided between the two dancers, one tall, the other petite. It was another war of the Montagues and Capulets. Bouquets gave place to superbouquets, then wreaths, and there was apprehension lest the two subjects perish — smothered under a deluge of flowers. Luxury ran riot; a follower of the tall dancer threw silver-wreathed leaves. Friends of the smaller hurled leaves of gold. One evening a bundle all tied up landed on the stage: it was a velvet robe. Nothing daunted the other faction which answered the next evening with a Cashmere shawl. It was already rumored in the city that a certain lord baron, leader of one group, was conniving ways and means of letting in upon the proscenium a four-horse coach with driver, which doubtless would have been countered with an actual castle complete with turrets and moats. The end of the dramatic year put a stop to this magnificent crescendo."

Theophile Gautier is well known as the great dance critic of the Romantic Era. But only a few may be familiar with a poem he wrote for Mlle. Forster, who danced the part of Princess Bathilde in the opening performance of Giselle, for which he suggested the script, based on an old German legend. As we see it performed today, the ballet closes with Albrecht's despair. Gautier, however, described the final scene differently: "The young man kneels by the mound, plucks a few flowers and clasps them to his breast, then withdraws, his head resting on the shoulder of the beautiful Bathilde, who forgives and consoles him."

Gautier's intention to end Giselle with the notion of life triumphant seems to have appeared banal to Petipa, who changed the ending when he restaged the ballet in Russia years later. As for the poem which Gautier wrote to the lovely Mlle. Forster, it was called "Ode á Bathilde":

At last the early morning bell tolls the hour
When the pale Wilis, caressed by too much light,
Glide near the sleeping sylphs silently
Between the water lily and pretty-by-night.
And Giselle, departing with soft, sensuous poses
Slowly disappears under a pall of roses.
All one can see of this lovely phantom
Is a little hand reaching out for her lover.

Then you would appear, enchanting huntress,
A smile on your lips, a gleam in your eyes,
Dragging your velvet over velvet of grass,
Fresher than any dawn on the edge of the skies.
The very Graces on their white altar
Of pure Parian marble had adored
Your beauty with its blue look and golden tresses
And had admitted you in their midst as their sister.

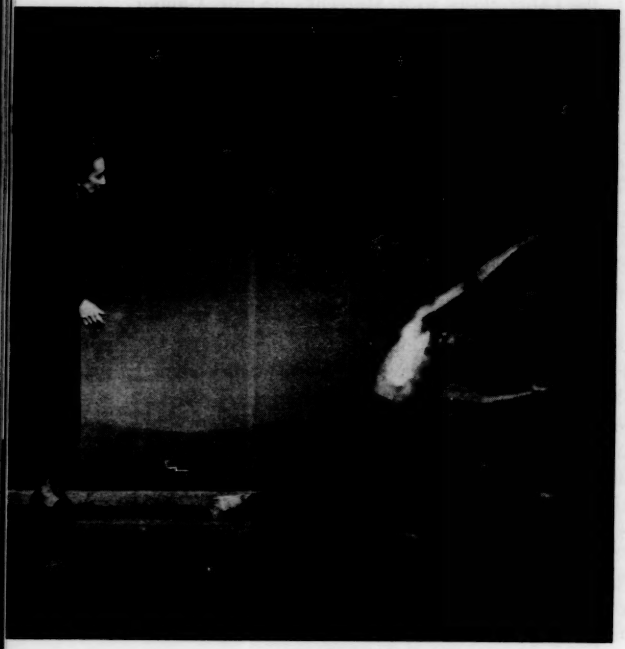
The magic woods are flaring up with light
In a dazzling blaze — and one wonders
Whether this daybreak, so glaringly bright,
Comes from your presence or from the sun.
Giselle dies, Albrecht, lost in despair,
Rises, and reality is sweeping away the dream.
But in divine beauty and chaste voluptuousness,
What dream could ever equal your existence?

(*continued on page* 53)

DORIS HUMPHREY:

YESTERDAY AND TODAY

BY MARGARET LLOYD



Thomas Bouchard

Above: Doris Humphrey as she appears today, conducting a rehearsal with Jose Limon.

Right: Doris Humphrey in a movement study taken during the summer of 1939 when the Humphrey-Weidman Company was in residence at Mills College.

This year, Doris Humphrey has embarked upon what may prove to be the most far-reaching choreographic project of her career (details to be disclosed in a forthcoming issue of DANCE Magazine). And that is saying a great deal. For her career has been illumined by many great dance works.

She is, as everyone knows, a modern dance choreographer — one of the early group of insurgents who evolved a personal dance language — a language of which Miss Humphrey herself says, "I wish my dance to reflect some experience of my own in relationship to the outside world; to be based on reality illumined by imagination; to be organic rather than synthetic; to call forth a definite reaction from my audience; and to make its contribution toward the drama of life."

Miss Humphrey's own "drama of life" began before the turn of the century in Oak Park, Illinois. After conventional early training in dance and music, she found, like so many young people of her era, a haven for creativity and dance learning in the Denishawn School, where she remained as performer and choreographer from 1917 to 1928.

She left Denishawn with her fellow-dancer, Charles Weidman, and began a creative association that was to last until Miss Humphrey's retirement from dancing in 1945. During this period, in which the Humphrey-Weidman technique and school were founded, the Humphrey-Weidman Studio Theatre on Sixteenth Street in New York City became a weekly mecca for audiences who enjoyed provocative works presented with dignity and vitality. More than forty of these works were Miss Humphrey's.

Since 1945, Doris Humphrey has been associated with José Limón (formerly a Humphrey-Weidman pupil and dancer in their company) as Artistic Director of his close-knit little company for whom she has composed eleven group works.

And she is a constant source of inspiration to young dancers through her teaching of repertoire and choreography at the Juilliard School of Music and the 92nd Street "Y" during the winter season and at Connecticut College in the summer.

As a tribute to her eminence in the field of choreography, she was awarded a Guggenheim Fellowship in 1949 to write a book on the subject. And last year, the annual Capezio Dance Award was given to Miss Humphrey for her "creative leadership in the modern dance and especially for the repertoire of high distinction with which she has enriched it."

Margaret Lloyd, Dance Critic of the Christian Science Monitor, has observed Doris Humphrey's career since the early days and early experiments, and so she is more than qualified to give you her personal impressions of "Doris Humphrey . . . Yesterday and Today." *D. H.*

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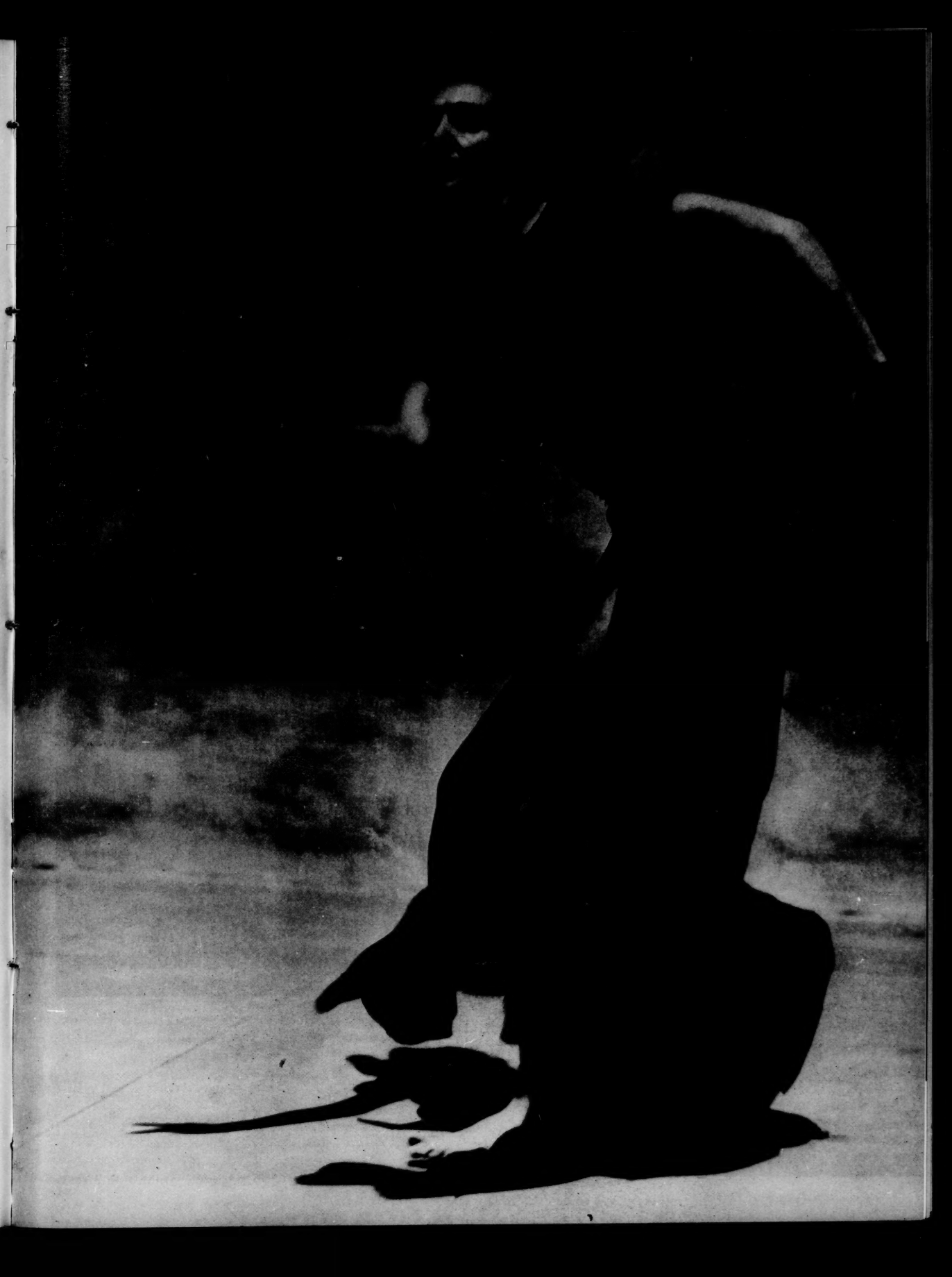

Soichi Sunami

Above: Burmese solo, one of the many ethnic-flavored dances performed by Doris Humphrey during her association with Denishawn from 1917 *to* 1928.

Right: Soaring, choreographed by Doris Humphrey for members of the Denishawn Company in 1920 *and revived in* 1954 *at Connecticut College.*

Far Right: Doris Humphrey's Life of the Bee (1929), *one of her early experiments in dance without music. The accompaniment was humming.*

— rigidly vertical in her stiff self-righteousness, slanting off balance in cold fury, cold and contained as she whips on with angry gestures the surging hordes she has summoned in pursuit of her victims. And in contrast comes a softer image — the suffering-aged Mary of *Inquest* (1944), the bowed, unselfed woman of the poor, no weak and snivelling creature, but brave defendant of home, of family, to the end.

Miss Humphrey did not over-act the one, or sentimentalize the other. She made both women strong in their separate ways. What grand characterizations they were! For them she was willing to discard beauty or hide it in disguise, as she did for the unlovely Thurber woman in her acid comedy, *Race of Life* (1939). In herself she was lovely. She had the spring and lilt of the born dancer, the radiance of the true artist.

The radiance in memory does not obliterate other dancers around her, though at this distance, they are more dimly seen. The dancing image is seldom alone; it is seldom just dancing. It is saying something, they are all saying something, in terms of dance, something that illuminates our experience of the world.

It may be the spiritual experience of music, as in the great Bach *Passacaglia* (1938). Here the image steps forward, the essence of serenity, with Charles Weidman echoing the lofty mood beside her. It is a joy to remember them so — as in a stream of light. Yet it was the chorus, now vague in shadow, that carried the architectonics, the fugal choreography of the piece. Only genius could put exalted musical feeling in so impressive a visual form.

Figures of form and feeling, the images come and go — the agile young dancer climbing with supple acrobacy the various levels of blocks that set the Humphrey-Weidman scene — the mature artist, lyricelly dramatic, tempering eloquence with proportion, measuring emotion in design.

The design was not altogether linear. It had depth and volume. The movement was sequential, flowing through the single body, or from body to body through the group. Those smooth-curving falls! Those ascendant recoveries! The sharp accents in the torso, the unpredictable, and unpre-

(over)

Thomas Bouchard

Doris Humphrey and Katherine Litz as the Matriarch and young bride of With My Red Fires (1936), *a penetrating study of the effect of parental domination on a young married couple.*

dicated, swervings from the expected or commonplace! This was a dance language different from any other.

There was ballet and folk dance behind it; the clog, the shuffle; interpretive dancing; the eclectic style, the national-dance adaptations, the music visualizations of Denishawn. And there was a wrenching free from all of it, save perhaps the folk dance, whose communal atmosphere and patterns of circular ritualism pervade some of Miss Humphrey's best work.

How she arrived at this new tongue of dance, how she thought her way through restrictions and conventions, has been told many times before. Among the images in memory, or those pictured from hearsay, is the slight figure of the intent girl before her mirror, studying the reactions of her body to standing still, to falling, to saving herself from the fall.

She worked in terms of design, of accent, rhythm, dynamics, not polemics, not moral precepts, not as a savior of society. But what came out of these designs and was eventually expressed through them, was the spirit of man prevailing over the mean and the ignoble, rising above vulnerableness and mediocrity. It is not only the creation of new techniques that made her a fine dancer and a great choreographer. It is the utterance for which she has used them. She has widened the range of movement by first widening her range of thought.

Miss Humphrey was a thinker and a student from the beginning. She must have read a great deal. For how else could she have found in William Blake's poetry the motto and impulse of *With My Red Fires?* As, more recently, she found in Stephen Spender the inspiration for the delicate, evasive, yet persuasive, *Ruins and Visions* (1953)? How else could she have made from a case history recorded by John Ruskin that tender, compassionate celebration of the human spirit, *Inquest?*

Not that she was ever over-weighted with philosophy or serious-mindedness. She could be gay and delightful in dances for dance's sake — as in *Exhibition Piece* (1931), *Square Dances* (1940), for example — or in the delectable Weidman comedies. Yet there was nothing frivolous about her. Taste and reticence marked her style — nothing ever spilled over — and inevitably something of import glimmered beneath the surface.

Cherishable among the memory images are her Vesta in *And Daddy Was a Fireman* (choreographed by Charles Weidman), and her own choice solo, *The Green Land*, from *Song of the West* (1940). Scenes, tender or amusing, from *Decade* (1941), the autobiography of the Humphrey-Weidman partnership, pass in review, and re-open the little Studio Theater where the partnership ended. What glorious days those were!

But now a dark chord strikes. The precious images vanish. Huddled in the shawl of the *Inquest* Mary, the dancing figure stops. Lameness has come upon the dancer as inexorably as deafness besets the musician or blindness the poet. In 1945, an era ends; an era begins. The creative artist is not defeated. Doris Humphrey, the choreographer, takes over, and brings out radiant new works unlike any that have gone before.

As Artistic Director for José Limón and his changing and growing ensemble, she has found new individualities to work with, new bodies to stretch techniques upon, new outlets for expression.

She had never composed around herself. She composed as a member of humanity, of which the group was the representation, and she but a part. She composed around ideas — as she does now. But now the universal has often a more specific personalization, or dramatization, though her works are still parables and fantasies, rather than dance dramas.

Her technical resources had expanded through the years as she applied her discoveries in movement to herself and her associates. And they are still expanding. Her experiments with spoken lines of poetry came to full fruition in the *Lament for the Death of Ignacio Sanchez Mejías* (1947) based on Garcia Lorca's poem, which she did for Mr. Limón. In the person of the great Mexican-born dancer so suited to it, astonishing new techniques evolved — all held within the framework of Miss Humphrey's keen sense of form. The result was a work of beauty and grandeur different in tone and texture from all the rest.

The *Lament* which particularizes human values through the Spanish temperament, was the beginning of her present "Spanish period." Its companion piece at the time was the acerb, compact comedy-duo. *The Story of Mankind* (1947). Then came the exquisite *Day on Earth* (1947), quiet, transient, elusive, flickering with light and shade, an impressionistic summation of the life of man.

There followed the musical abstraction, *Invention* (1949), all coolness and clarity; *Night Spell* (1952), in which the dreamer wrestles with his dream and keeps the best of it — light or maybe love — and the *Mozart Fantasy and Fugues* (1952), with faint allusions to human relationships emanating from its pure design. A second striking Spanish piece burst forth in the vibrant *Ritmo Jondo* (1953), with its wry comment on the relations between the sexes, and its ironic conclusion; and then, turning from force to delicacy, came the tenuous, perceptive *Ruins and Visions* revealing inner truths of humanhood.

Not all these works are masterpieces, but in all of them new movement ideas have budded and unfurled, new forms have developed from new subjects. In production they have been enhanced by instrumental music — the string quartet, the chamber or full orchestra — by connotative decor other than the bare if imaginatively used blocks and screens of former days, by Pauline Lawrence's original and beautiful costumes, and by the distinguished performances of Limón and his integrated company.

As always, Doris Humphrey, the choreographer, speaks with subtle humor, with deep insight, with far vision. But it is Doris Humphrey, the dancer, who guides the choreographer's continuous adventure in movement as means of man's expression, for it is the dancer who knows what movement is.

The choreographer still dances through the group she directs, through the groups and individuals she advises, through the students she awakens to the craft and art of choreography, through all who come under her beneficent influence.

And so the dancing images of the past blend into a present radiance — the gracious woman, the inspiring teacher, the consummate artist we know today.

THE END

Dancers Jose Limon and Letitia Ide, and actress Ellen Love, in Lament for the Death of Ignacio Sanchez Mejias (1947), Doris Humphrey's eloquent combination of words and dance.

Karl Bissinger

CLARA and *THE NUTCRACKER*

BY REGINA WOODY

Christmas is really coming. George Balanchine's full length version of *The Nutcracker* will be at the City Center theatre for performances, from November 3 to December 5. For the first time in many years a Christmas ballet will be playing around Christmas time for all the children and their ballet-loving parents and uncles and aunts.

To know the whole story of the planning and production of *The Nutcracker* by The New York City Ballet, see DANCE Magazine for April 1954. It is full of lovely pictures and also gives you the complete story of the ballet. Briefly, *The Nutcracker* is the story of a Christmas party given for Clara (Alberta Grant) and her brother. The time is the year 1850. Thanks to a present of a nutcracker doll the ballet soon becomes a fantasy, for Clara is carried off to a dream world of gay and varied dancing when the nutcracker doll turns into a real boy (Rusty Nichol), who fights a regiment of mice for her, crowns her with a toy crown and takes her to a never-never land to sit beside him on a lovely throne. Dance after dance is performed for the children's pleasure by Candy Canes, Tea, Coffee, Chocolate, Mother Ginger and her children, Sugar-Candy and angels. Finally, best of all, the exquisite Sugar Plum Fairy appears to dance with her Cavalier. The youngsters, happy in a world of sweetness and light, ride off in a lovely walnut boat.

Whether you're five and enjoy the color, the movement and the music, or fifteen and can watch the unfolding of the ballet critically, seeing each step the dancer does and evaluating exactly what each performer brings to the roles, you will have something to enjoy and remember for years to come.

February 1954 was the first full length performance of *The Nutcracker* in New York. In San Francisco, a full length performance, but seemingly considerably briefer than the Balanchine one, has been given for several seasons by the San Francisco Ballet Company with choreography by Lew Christensen. It has already become a children's classic in the Bay area and has assumed the proportion of an expected treat by many thousands of children. This season it will be more elaborate than ever as it is being completely restaged.

Before these two versions appeared, *The Nutcracker* was known to American audiences only through its spectacular variations or in the form of a suite of dances, in which no story line was presented. This led many viewers to believe that *The Nutcracker* was a silly nonsense ballet. It isn't. To understand *The Nutcracker* properly you should read Mr. Balanchine's own account of it in his book *Stories of the Great Ballets.*

Mr. Balanchine himself played the role of the Nutcracker when he was a little boy studying dancing at the Imperial Ballet School in St. Petersburg. For this reason he really knows how the ballet was produced, what the traditions of the ballet were; and has, with genuine affection and a happy combination of sense and nonsense, choreographed the ballet in the great tradition.

The role of Clara in *The Nutcracker* is coveted by every serious-minded ballet student, exactly as Giselle is the role every successful ballerina yearns to conquer. In the present New York City Center production eleven-year-old Alberta Grant is a veteran Clara. She created the role last February, flew to Los Angeles to play it there during July, and again with Rusty Nichol as the Nutcracker plays it here during November. Her alternate, Carol Cincibus seems to have had only an occasional chance at the coveted role.

Alberta has been a pupil at The School of American Ballet since she was seven and a half. Even when she entered, she knew a little bit about ballet for her body was properly placed and she was put in the 2nd class at once. Mrs. Grant says modestly that she knows little about real ballet dancing, but was herself a student at the Metropolitan Ballet School and earned a living by dancing at the Roxy theatre. Now she devotes much time to her daughter, for Alberta, besides going to Bender Academy in Elizabeth, N. J. where she is an excellent student, does considerable modelling. She must also commute three times a week some twenty miles to class by automobile, by bus and by subway. Add to that, fittings, rehearsals and performances and you have a very busy little girl who, though she and her mother had just returned from the hospital after a bus accident on the Turnpike, were fortunately not too badly hurt, though Alberta was hospitalized with a broken nose and her mother suffered pain and shock.

Alberta had long wanted to play Clara, but her first role, at nine, was that of Til, the child, in *Til Eulenspeigel* which she did very nicely.

Last winter she was one among many learning the various steps in *The Nutcracker*, another girl having been chosen for Clara, when Mr. Balanchine suddenly asked Alberta to try the part. Having won it, it is now hers. Really hers, she feels, for no matter who else plays it now, it was she who created it and who made the trip last July with the ballet company when it flew from New York to Los Angeles for two weeks of performances there.

(*continued from page* 19)

And Stanislavsky said the same thing, actually, when, thirty years ago, he addressed the young Art Theatre actors who were putting on *The Battle of Life:* "The man-in-the-street thinks that to dance the lead in *Don Quixote* or *Swan Lake* is the most 'delightful' work there is. He does not know how much effort, attention, had work it costs Yekaterina Geltser to prepare her famous *pas de deux* in these ballets, nor how she looks in her dressing-room after the dance. Perspiration pours from her in streams, and she reproaches herself for the tiniest *nuance* that was not just right. . . . Yes, the 'joy of creation' exists; but it comes to the true artist after tremendous effort in his chosen and dearly loved field, when he attains the lofty aim he has set himself."

The words "lofty aim" (like the others in this excerpt) were underscored by Stanislavsky himself. Lofty aims and their attainment —that is the meaning of art. But in the years when I was growing up, no one thought of talking about such things to ballet-dancers. Even after finishing school, we were left, ideologically and artistically, to our own devices. Give the stage what you were taught at school! Work! That was the whole of our simple credo.

True, "work" does not mean only physical work, the work of your arms, your legs, your body. Naturally, the work of the mind and heart, the work of the spirit, is not the least of factors in what the ballet-dancer does. But this work of the spirit, of the intellect, does not begin all at once, it develops gradually, under the influence not only, and perhaps not even mainly, of the theatre, of music scores, librettos and directors—of all these things that have surrounded one from childhood. The dancer's intellect acquires independence, freedom, breadth only as he accumulates experiences and impressions, as he masters that greatest of all sciences, the science of life. But of this significance of knowledge and experience of life I shall try to tell further on, when describing what I call my "adult schooling". While when I think back to my apprentice years, what comes to mind first of all is the endless, unceasing, "tedious" work of those years, work in the most primitive sense of the term—with your arms, your legs, your body—the work at the *barre.*

It would be unpardonable self-deception if, looking back on it across the years, I were to picture my youth as a sort of lofty heroic consecration to my work. Anything but. How many times, even after I had left school and was a grown-up woman, I all but cried as I went over in the morning to the hateful *barre* and began, with my whole being revolting against them, those eternal exercises. Oh, how I hated the ballet then, how I hated—to quote a poet's words—that "cruel art of ours"! How I wanted (especially if it was in the summer, on the shores of my beloved Lake Seliger) to drop what I was doing, let everything go hang and run down with the rest to the lake, to climb into my canoe and paddle, paddle forward over the gleaming expanse of the water, under the blue of the sky, amid the rustling of the bulrushes. But some odious voice inside me kept saying: "Work! Work! If you don't, you'll get nowhere, you'll be nothing but a *figurante.* . . . You must, must work!"

And, strange to relate, after only a few minutes, when I had done just a couple of my exercises, a sort of blessed relief would come over me, as if I had managed to shift some tremendous weight. The knowledge that I had done what I was supposed to, had resisted the temptation to slack, gave me a feeling of satisfaction that bordered on vanity. And when the needful amount of exercising had been done, it was so good to know that I could now with a clear conscience enjoy myself all the rest of the day and was legitimately free to jump into the canoe and catch up with the others. . . .

This "I must", this habit of discipline in regard to my profession, my work, has remained with me all my life and has had much to do with the successes, satisfying indeed, that have fallen to my lot.

Even after I left school I was still a long way from that technical proficiency which, from a dictator that keeps the dancer in perpetual terror of making a mistake, turns technique into a helpmate so trusty that no one notices it: neither the audience nor the dancer herself.

Dimly recalling my school-leaving performance—where I danced the lead in *Chopiniana*[1] —and my debut in the theatre as Florina in the to-me-so-memorable *The Sleeping Beauty,* I must say that my technique was by no means what I could have wished.

Like other debutantes, I made my appearance before the audience absolutely numb with fright. What had gone so well at rehearsals would not go at all on the stage. I tried desperately, but some inner paralysis seemed to grip me. . . . No thoughts, no sensations but terror and a frantic anxiety to do everything just as I had been taught.

Even leading roles, even one like Odette and Odile in *Swan Lake,* which I was given at eighteen, four months after my debut, I performed without a real feeling of the part. And this not just during my first year on the stage, but for all of five or six years! All those first years were spent in becoming part of the theatre, casting off the habits and rhythms of the apprentice, acquiring physical endurance and gaining that professional ease which is so essential to the dancer.

Stanislavsky said of the ideal of plasticity to which every theatrical performer should aspire: "There are dancers and actors who have developed plasticity in themselves once and for all and no longer think at all about that aspect of physical movement. Plasticity has become second nature with them. Such dancers and actors do not dance, do not act, but move as is natural to them, and they cannot help doing it plastically."

That is an ideal. One should aspire to it all one's life, aspire actively, in all the work one does. And then plasticity will become, if not quite "second nature", yet an integral and inherent part of one, will enter organically into one's habits, one's movements on the stage. I do not know any dancers so fortunate that they can afford not to think at all about that aspect of physcial movement—about the technique of the dance. And if Terpsichore does have such favourites, I, alas am not one of them. Always, all my life, I have had to think at every performance about there being such-and-such movements to execute; and the more difficult the movements, the more strenuous that thinking proves. Dancing Juliet for the hundredth and five-hundredth time, I shall still have to prepare inwardly for those difficult steps in the adagios of the first and third acts.

What is essential (as I see it, at least) is to command technique with sufficient freedom to enable you to express the main thing: the boundlessness of the feeling that seizes the heart of Juliet, the agitation, the transports of Odetta's love. You have to command technique at least so well that the spectators shall not see that you are preparing for the difficult steps you have to execute; so well that you may execute them with ease and accuracy, achieving that precision and clarity of line which marks the work of a superb draughtsman.

To express beauty and sincerity of feeling, a ballet-dancer must have command of technique. A command perhaps not so absolute that she "need not think about it at all" (that is an ideal which Stanislavsky was right in proclaiming and which can and must be aspired to, but which I, for example, have not yet attained), but a command at least sufficient to keep that technique from obtruding itself on the audience.

In speaking of technique, I do not mean only precision and virtuosity of movement (what is usually described as a dancer's "brilliant technique"), but technique in its wider sense: plasticity, the ability to combine with your partner, and musicality not as a sense of rhythm (without that one cannot dance at all), but as the ability to express in the dance the meaning of the music. The more fully the dancer responds to the spirit of the music, and the closer her technique is to the ideal, the more complete will be the image she presents to the audience.

When, five years after I began my work in the theatre, I was cast for Odette-Odile in the new production directed by A. Y. Vaganova, this role acquired a new significance for me. I had been dancing it for several years past, but now I approached it in quite a different way, because it came after my work on Maria in Asafiev's *The Fountain of Bakhchisarai.*

(*continued next month*)

[1] This is the first version of Les Sylphides.

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(*continued from page* 20)

costumed with taste. Especially impressive are the hypnotic Armenian dance, the African, and the Swedish. Interesting how some of the dance mechanics in the Swedish weaving dance are related to the convolusions of George Balanchine's choreography — that creeping and twisting under arm-pits, that sort of human pretzel pattern upon which he dotes. It is also fascinating to see how certain basic figures and designs repeat from country to country. *The World Dances*, while not a good movie, is one which no dance-minded person will want to miss. It is, incidentally, also strong in travelogue interest.

Then there's *Hurdy-Gurdy* (formerly titled *Neapolitan Carousel*). This Italian-made flicker is essential viewing for all dance lovers in spite of its defects. The movie, which tells in music and dance the history of Naples, is magnificently designed and endlessly inventive. Leonide Massine is the choreographer. Involved as dancers in the extremely elaborate proceedings are The Grand Ballet du Marquis de Cuevas, including Rosella Hightower and Marjorie Tallchief, Massine, Yvette Chauviré, Rosita Segovia and Antonio, Keita Fodeba's African Ballet, the corps de ballet of the Rome Opera and others. The five big ballets are *Invasion of the Saracens; 99 Misfortunes of Pulcinella; Cakewalk and Can-Can; Guappi*, and *Tarantella*. The titles alone indicate the scope of this prodigious movie. But sad to tell the dances are almost without cinematic choreographic interest; Massine hasn't wrought as well as even in his middle-best work; and the film exhibits the worst faults and excesses of photographed dance. The interest dance-wise is being able to see so many different dancers working. Individual techniques are brilliant but *Hurdy Gurdy*, with all its dancers, doesn't come off as dance film.

Otto Preminger's *Carmen Jones* is a great big rousing sexy Hollywood movie with an fine feeling for movement throughout, but not much actual dance. The dancers include ex-Lester Horton and Katherine Dunham group members. Choreographer Herbert Ross' big number, and as far as we could see his only one, is an exciting background for Pearl Bailey singing *I'll Tell You Why I Wanna Dance*. And it is all that it should be — an elaborate and somewhat formalized furious jitterbug sequence: social dance heightened for this elaborate musical's purpose.

While we're on opera, there's the Hurok-imported *Aida*. This filmization of the Verdi *Egyptian* is brilliantly sung, humorously acted (unintended, of course) and hilariously danced (also unintentional). The choreography is credited to Margherita Wallman. This backward toe-dancing glance at goings-on in the Valley of the Nile is actually no funnier than *Aida* dances are at almost any opera house. These

particular ones have the flavor of genuine old-fashioned small town dancing schools practically anywhere, maybe even in ancient Egypt. Anyway, it's good for laughs and you do get to see the ballet corps of the Rome Opera with principal dancers Alba Arnova, Victor Ferrari and Ciro di Pardi.

So to *Brigadoon* and *A Star is Born*. The first is essentially a musical, based on the Broadway success. The second is a titanic drama with music based on the Hollywood old-timer which starred Janet Gaynor and Frederic March. *Brigadoon* is, as you all probably know by now, a Gene Kelly movie. And as probably all of you who have seen *Brigadoon* know, this is an unsuccessful (we mean artistically and as a piece of movie-making) film. For the first time in a very long time, actually we can't remember when, Mr. Kelly has presented us with a dank, limp job. It just doesn't come off save for two exhilarating sequences: *I'll Go Home with Bonnie Jean* and *The Gathering of the Clans*. The first is danced, we should say hoofed, by Kelly, Van Johnson, Jimmy Thompson and male chorus. The second is marched by almost everyone involved, including Hugh Laing ("courtesy New York City Ballet Company"). Paradoxically, Mr. Laing does not get to dance in *Brigadoon*. He gets to march, to run, to climb trees, to wear kilts magnificently, to act with a bitter brilliance — but he does not dance. One element which deteriorates this Kelly musical is a very dangerous element indeed: Gene Kelly seems to fancy himself too much. It would be a great pity if Kelly permits his ego to usurp his unique creativity, his authentic charm and his comprehension of what dance means on film. Oh yes: Cyd Charisse and the girls do a rather sweet *Waitin' for my Dearie*.

About *A Star is Born*: Richard Barstow created and staged the dances. What he did he did well, but this movie isn't especially a dance movie — it's a drama with music. However, it's a pleasure to watch Judy Garland put over a number, and in *A Star is Born* she puts over an endless series of numbers, including the multifaceted *Born in a Trunk*. As we all know, Miss Garland sings like no one else sings — in *A Star is Born* she also seems to dance, even when she is in repose (but is she ever?) every note. Her movements, although not those of a highly trained dancer, are vital, frantic, beautifully coordinated and when she hoofs, she hoofs in the good old vaudeville tradition. Richard Barstow hasn't created anything new for this out-size documentary of Hollywood, but he has worked successfully within the proportions of what the plot and score can carry. It's difficult to resist applauding Irene Sharaff's brilliantly designed sets and costumes for *Born in a Trunk*. In this big production number, utterly different in style and conception from the rest of the movie (she was called in for only this)

(*continued on page* 48)

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Dance in the Movies

(*continued from page* 47)

she seems to have designed a whole Broadway show and crammed it all into about twelve minutes. Yet you never feel crowded or jammed and you always marvel at how well her costumes and sets work with dance.

Dance fans may also want to see *The Earings of Madame De. . . , Le Plaisir, The Barefoot Contessa, Romeo and Juliet* and especially *Ugetsu.* These are not dance movies but each of them has moments of dance interest — the incredibly exact ball scenes of the two French movies; Ava Gardner faking a gypsy or Spanish solo in *The Barefoot Contessa;* a stately Renaissance sequence chez Juliet (which graces an otherwise pallidly performed production); and the exquisite miming and ritualistics of *Ugetsu.*

Coming up are the promised excitements of *The Glass Slipper, Oklahoma, Guys and Dolls* and *Pal Joey.* Who knows, we may even get to see Gene Kelly's *Invitation to the Dance,* now announced for release in the spring of '55.

THE END

Fred Fehl

Outstanding in the tepid B'way revival of Balanchine-choreographed "On Your Toes" is Nicholas Orloff's witty take-off of an egocentric ballet dancer. His role is that of aging partner of a temperamental star, played by Vera Zorina, above. Tap dancer Bobb Van, in the Ray Bolger role, does well in an overdressed version of "Slaughter on Tenth Ave."

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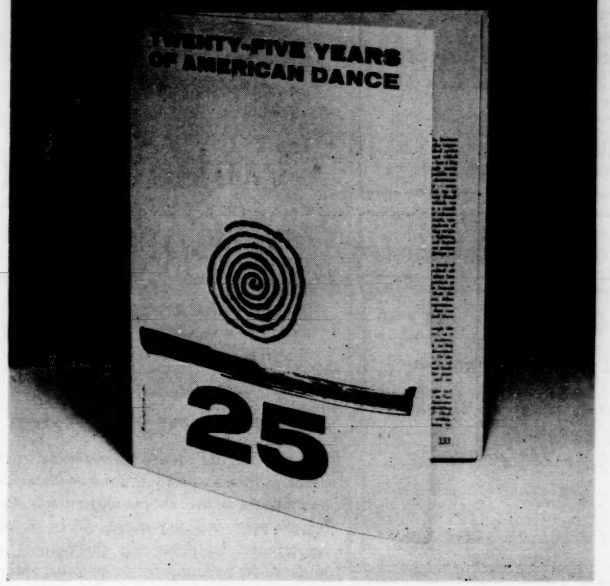

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—IF THE SHOE FITS —

How to Buy Ballet Slippers

When buying shoes of any kind there are usually three considerations — style, price and fit. In dance shoes, particularly soft ballet slippers and toe shoes, *fit* is of primary importance. Unfortunately this is not too well understood by students or parents. Most people new to the buying of such shoes see only the unimportant variations of material or color — size, they believe, will automatically approximate shoe sizes. But this is an error. In spite of fairly good standardization of sizes, there is much too much difference in lasts for anyone to be able to buy dance shoes without proper fitting. The dance shoe even more than the street shoe must be fitted by *a qualified* person if it is to serve its purpose.

What is it that a ballet shoe must provide? Primarily, *balance* and *support*. A great deal is expected of our delicately put-together feet, with their many small bones barely covered by protective tissue. And yet feet are frequently the most abused part of our bodies. An improperly fitted ballet slipper gives insufficient support and causes improper balance. It also contributes to — and frequently creates — corns, bunions and other disfiguring and painful distortions.

It is a serious mistake to suppose that a student just beginning to learn ballet can get along with an indifferently fitted shoe or one of inferior quality! (Note that we stress not only size, but fit). *It is most important that the beginner have quality and proper fit.*

BALLET SLIPPERS:

When trying a ballet slipper for the first time, students are frequently in doubt as to what they should expect to feel. Too often they expect that the ballet slipper, being soft, should feel like a house slipper. Entirely incorrect. The foot must be supported and held *firmly* by the shoe — it should feel snug and firm. In order to make possible the accomplishment of ballet steps, the slipper should also have flexibility in the arch for pointing, arching, etc. If the shoe is too loose or too large there is danger of twisting the ankle, placing pressure on a portion of the foot which might throw the student off balance,

and malform the foot as well. But when we say a shoe should fit snugly, we do not mean that it should cramp the foot. The proper fit will look like another skin over the foot — the heel section will not bunch or drape between the top and bottom of the back, the toe will touch the tip of the shoe. (Ballet slippers do not have a right or left because, by a constant change from foot to foot, the slipper gives a truer point rather than an emphasis on the big toe.)

When parents decide that their children are to be given the benefit of ballet lessons, they must of necessity consider the cost of accessories. It is well-known that parents constantly bewail the speed with which their children outgrow their street shoes. And of course dance shoes are also quickly outgrown. But this is no excuse to buy dance shoes that are too large! This practice not only defeats the student's efforts in class but is also dangerous since the feet are expected to do many things in dancing that are not required of them in walking or running. And more than just feet are affected. Improper support and balance throw the whole body out of alignment. Strain on muscles and tendons through the legs and back can be directly attributed to the feet.

Saving money on shoes is no saving at all. Poor fit and poor quality can be disastrous. There is a fairly standard price for ballet slippers and if one finds a so-called bargain, one should question the quality and fit. Many department and shoe stores are carrying unknown makes and selling them for half price of the known shoe companies. These may do very well for scuffing about the house, but are to be guarded against for dance purposes.

TOE SHOES:

When considering toe-shoes, it is understood that the student had already acquired the necessary strength and balance through study in soft ballet slippers. But here, too, balance and support play a vital role. Again a new and unaccustomed strain is put upon an even smaller portion of the foot. A professional dancer will speak of "feeling the floor". She means just that. The toe shoe is thin enough so that she can feel the floor, but still has sufficient protection to accomplish the arduous task of dancing on pointe.

Students new to pointe work defeat the purpose of a well constructed shoe by stuffing the toe so heavily with lamb's wool that practically no space is left for the foot. The foot no longer has the proper protection of the shoe and is inches away from the floor, while the student is teetering uncertainly in layers of lamb's wool. The situation is comparable to threading a needle with hands encased in woolen mittens. The boxed shoe is made to

incorrect fit of toe shoe

correct fit of toe shoe

aid the dancer, and although the process of learning may be strange and painful at first, it can be eased by the correct approach. The teacher should permit only a gradual breaking-in period, and the student can help by 1) getting a good fit and 2) learning to wrap the *toes* in a small amount of lamb's wool, rather than stuffing the toe of the slipper.

Students sometimes talk of special homemade methods of taking care of toe shoes. But the dancer today has no need to be her own cobbler. American made toe shoes are scientifically constructed, of fine material and need no additions other than ribbons and, when desired, the darning of the toes to reinforce satin slippers. Some of the better made shoes have the soles scored to give more flexibility, yet retain firmness.

The important things to remember in the fitting of ballet shoes are: 1) Do not buy according to size of street shoes; 2) Shoes must fit *snugly* all over the foot — they must give *balance* and *support;* 3) Children must not be expected to grow into shoes; 4) Bargains can be costly. The amount of money saved in a year by the purchase of cheap shoes can cost more in health and progress than the parent or student can afford; 5) Shoes should be fitted only by a qualified sales person or teacher. *THE END*

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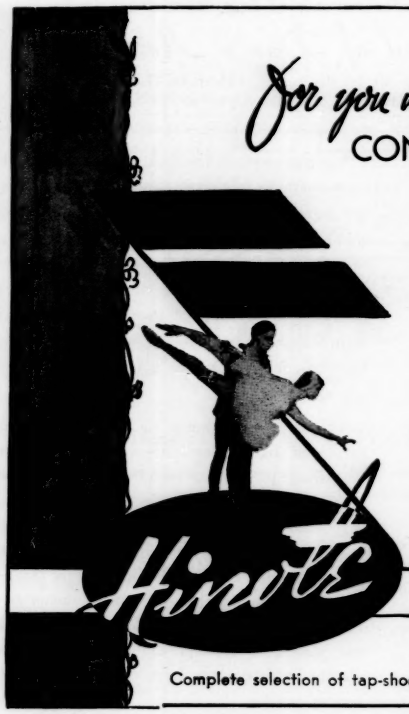

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Quoting (*continued from page* 33)

To the great French poet Stephen Mallarmé, who once said that ballet is "preeminently the theatrical form of poetry," or "the plastic rendering of poetry on the stage," dancing was a means of transporting reality into a world of dreams. He saw in dancing the essence of what he tried to achieve in his poetry: to paint, in a symbolic way, the helplessness of man, always crushed by absolute powers, man's eternal attempt to reach spheres beyond his reach. He said: "Dancing is wings, wings of birds and departures into the infinite." But, like man, the dancer cannot keep afloat and must return to the ground, limited by his own nature.

Jules Lemaitre, on the other hand, approached dancing with no preconceived notions or theories. He was carried away with the unburdened joy of the simple soul when viewing and reviewing the dance and could write after a visit to the Folies-Bergère:

"Those slender legs moulded in black silk and shooting towards the ceiling in a frenzied pendulum-like movement, amid the flutter of snow-white petticoats, look so witty and contented."

Purely intellectual is Paul Valéry's approach. He tries to find a formula for its meaning and, though he sees in the dance a means of escape from reality, his concept of escape goes beyond the escape of Gautier's romanticism, when he says:

"The great Dance, oh my friends, is it not the release of our bodies entirely possessed with the spirit of illusion, and with music that is illusion, and drunk with the negation of our empty reality?"

The French writers have always been attracted by the dance — a phenomenon which seems to lie deeply imbedded in their entire approach to life — and probably no one expressed it more precisely than Jean Cocteau when he wrote:

"As far as I am concerned, dancing is the language in which I would prefer to express myself—my favorite form of theatre."

Karen Conrad and Pittman Corry (above) are the directors of the Southern Ballet, which gives 4 full-length performances of "The Nutcracker", Nov. 10-13, in Atlanta, Ga.

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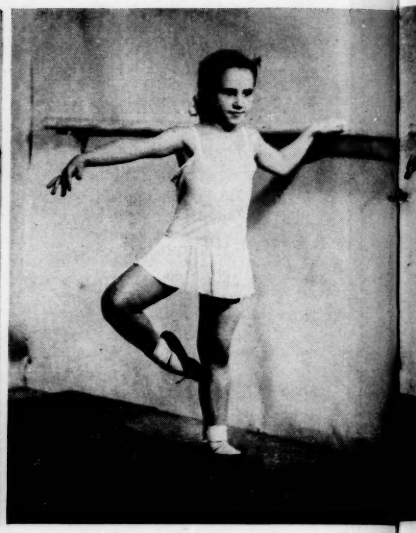


DO'S AND DON'TS OF BALLET BARRE EXERCISES PART FOUR

by Thalia Mara

INTRODUCTION: This exercise involves a fundamental movement of the leg which forms part of many of the movements and steps of ballet. It is very useful to stretch the thigh muscles, to aid in improving the turnout, to improve balance, to gain control through the hips, and to strengthen the postural muscles of the back. Girls should work to achieve a high retiré as this makes their pointe work appear more brilliant.

The movement of the leg in this exercise is also called "passé" in the Russian school. It is, of course, an integral part of developpés, of pirouettes, such allegro steps as pas de chat, and many steps of pointe work.

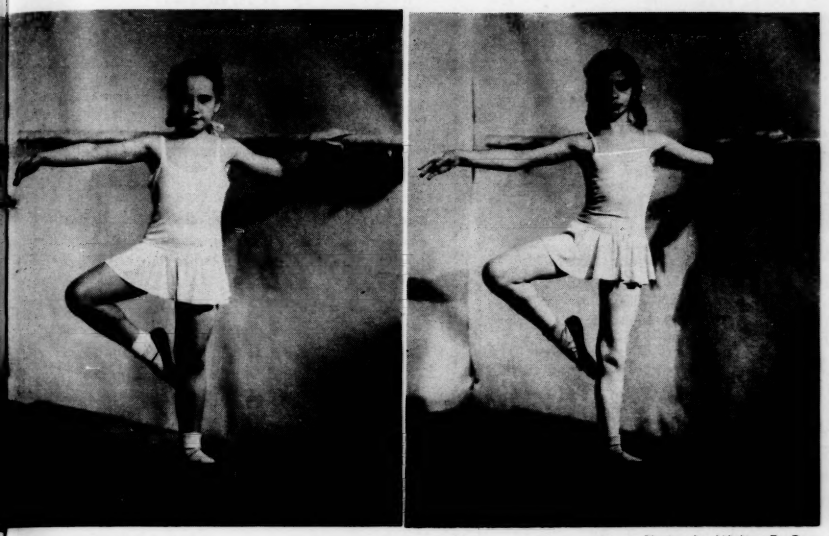
The execution of the exercise consists of raising one knee until the toes of the foot touch the little hollow back of the supporting knee, then lowering the foot to the starting position which may be either fifth or first. The lifting begins with pointing the foot sur le cou de pied, the foot is drawn up the outside of the leg until it reaches the knee, and is lowered the same way. The movements should be crisp and precise, the supporting knee well pulled up, and the working knee well opened. While the exercise seems simple it is actually very difficult for the beginner because of the difficulties involved in maintaining correct posture and placement as the knee is raised and lowered.

One of the most common errors in beginning students is the sickling of the pointing foot (that is, not maintaining the alignment of forefoot to heel) and this must be watched very carefully. Naturally the beginner will find it almost impossible to preserve the alignment of the hips as the knee is raised and this will require constant correction and explanations by the teacher.

As with all of the barre exercises I recommend working from first position rather than from fifth until the student has grasped the fundamentals, because of the further difficulties involved in getting into a correct fifth position. This is particularly true when the student does not have a good natural turnout at the hips.

DO'S AND DON'TS:

Our models eight year old Eva di Piazza and eleven year old Sonya Bachrach are demonstrating some of these do's and don'ts.



Photos by Walter E. Owen

BATTEMENTS RETIRES

For the purposes of the photographs they have been turned slightly away from the barre. However, this should not be permitted in the class room. The student should stand at right angle to the barre (or face it, resting both hands on it) and maintain the position of hips and shoulders facing directly front.

In the first photograph Eva is showing what usually happens when the student first undertakes this exercise. The weight has been allowed to fall back into the supporting heel, causing her to pull on the barre, her hips are completely out of alignment as are her shoulders, there is no attempt at "centering" and no lift through the body, her raised foot is unpointed and the heel is resting on the supporting leg, and her knee is not sufficiently pressed back or open. All the principles of body placement are being violated.

In the second photograph Eva is showing a little better control through the hips and is attempting to place her weight correctly. The knee has been pressed outward and the foot is now pointing, although incorrectly as it is sickled. The strain of all this effort is showing in her shoulders and in the way she holds the barre.

In the third photograph Eva is showing a good position for a first year student. She is as well placed as can be expected from a student of her age and amount of training. Most of the former errors have been corrected and she is now able to stand in better balance, with hips under control, foot well pointed, and she is nicely lifted without strain or tension.

In the fourth photograph Sonya is demonstrating the improvement which further training brings. She is perfectly placed — hips aligned, shoulders aligned, weight forward, spine straight and stretched, head erect, legs well opened, and withal a sense of ease. The result is that she is in position to respond instantly to movement. She is in balance to relevé or to open her leg to any position, and she is free to bend her body forward, backward, or sideward without upsetting her balance.

Since the purpose of all this striving for technique is to make movement easy and flowing and to give it form, design, and line, one can readily see why all this attention to details of posture and placement are so important.

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The unique compilation started below will continue in future issues, through the letter Z, after which will be added the names of those records or albums of excerpts from ballet music.

CODE

All — Allegro
Ang — Angel
Bar — Bartok
Cap — Capitol
Coloss — Colosseum
Col — Columbia
Con — Concert Hall
Dec — Decca
Ep — Epic
Lon — London
Mer — Mercury
MGM — MGM
Per — Period
Mont — Montilla
Reg — Regent
Rem — Remington
Roy — Royal
Uran — Urania
Van — Vanguard
Vic — Victor
Vox — Vox
West — Westminster

ADAM, Adolphe (1803-1855)
Giselle — Ballet Music
Blareau, Orch. de L'Opera 12" Lon LL869
Irving, Royal Opera Orch. 12" Vic LM-1092
Lambert, Royal Opera Orch. & Bliss 10" Col ML2117

ARNELL, Richard (1917) —
Punch and the Child (ballet suite)
Beecham, Royal Phil. & Berners 12" Col ML4593

AURIC, Georges (1899)
Suite from Les Matelots
Kurtz, Houston Sym. & Satie 10" Col ML2112

BACH, J. S. (1685-1750)
Wise Virgins (Ballet arr. Walton)
Litschauer, Vienna St. Op. Orch. & D Scarlatti 12" Van, 440

BARBER, Samuel (1910)
Medea — Ballet Suite
Barber, New Sym. 10" Lon. LS333

BARTOK, Bela (1881-1945)
Suite from The Miraculous Mandarin
Serly, New Sym 12" Bar 301
Dorati, Chicago Sym. & Kodaly 12" Mer 50038

BEETHOVEN, Ludwig von (1770-1827)
Creatures of Prometheus, ballet Op. 43
Goehr, Winterthur Sym. 2—12" Con 1063
Van Beinum, London Phil. 12" Lon LL577

BERNERS, Lord (1883-1950)
The Triumph of Neptune (ballet suite)
Beecham, Phila. Orch. & Arnell 12" Col ML4593

BERNSTEIN, Leonard (1918)
Fancy Free
Bernstein, Ballet Theater Orch. 10" Dec 6023
Hilsberg, Phila. "Pops" & Walton 10" Col AL17
Levine, Ballet Theatre Orch. 10" Cap L8197
Levine, Ballet Theatre Orch. & Copland 12" Cap P8196

BLISS, Arthur (1891)
Checkmate (ballet suite)
Irving, Royal Opera Orch. & Meyerbeer
12" Col ML4362

Miracle in the Gorbals
Lambert, Royal Opera Orch. & Adam
10" Col ML2117

BOCCHERINI, Luigi (1743-1805)
Scuola di Ballo (ballet suite)
Dorati, London Phil. & Field 12" Col RL3043

BORODIN, Alexander (1833-1887)
Prince Igor: Polovtsian Dances
Fricsay, RIAS Sym. & Dvorak 12" Dec 9546
Melik Pashaieff, Orch. & Glinka 12" Coloss 10110
Mitropoulos, N.Y. Phil. & Ippolitov-Ivanov
12" Col ML4815
Rucht, Berlin Radio Orch. & Chorus & Borodin
12" Uran 7-4
Stokowski, Orch. & Ippolitov-Ivanov
10" Vic LRM7056
Stokowski, Orch. & Falla 12" Vic LM1054
Sym. Orch. & Ippolitov-Ivanov 10" Roy 6064
Van Beinum, London Phil. & Falla 12" Lon LL203
Wallinstein, L.A. Phil & Enesco 12" Dec 9727

CHOPIN, Frederic (1810-1849)
Les Sylphides
Desormiere, Orch. Paris Cons. & Ibert
12" Lon LL884
Fiedler, Boston Pops Orch. 10" Vic LM10
Kurtz, NY. Phil. & Villa Lobos 12" Col ML4255
Levine, Ballet Theatre Orch. & Tchaikovsky
12" Cap P8193
Levine, Ballet Theatre Orch. 10" Cap P8194
List, Berlin Sym. & Delibes 12" Roy 1338
Ormandy, Phila Orch. & Offenbach 12" Col ML4895
Rignold, Royal Opera Orch. & Tchaikovsky
12" Dec 9550
Sargent, London Phil. & Delibes 12" Vic LBC 1011

CIMAROSA, Domenico (1749-1801)
La Cimarosiana (arr. Malipiero)
Braithwaite, Royal Opera Orch. & Rossini
12" MGM 3013

COPLAND, Aaron (1900)
Appalachian Spring (ballet suite)
Bath, Hastings Sym. Orch. 10" All 4056
Koussevitzky, Boston Sym. & Copland
12" Vic LCT1134
Litschauer, Vienna State Opera Orch. & Copeland
12" Van 439
Rother, Berlin Radio Sym. & Piston 12" Uran 7092
Appalachian Spring; Salon Mexico; Billy the Kid; Fanfare
Mitchell, National Sym. 12" West 5286
Billy the Kid (ballet suite)
Bernstein, RCA Vic. Sym. & Gershwin 12" Vic LM1031
Levine, Ballet Theatre Orch. & Schuman
12" Cap P8238
Billy the Kid (excerpts)
Stokowski, NY Phil. & Gould 10" Col ML2167
Rodeo
Dorati, Dallas Sym Orch. 10" Vic LM32
Levine, Ballet Theatre Orch. 10" Cap L8198
Levine, Ballet Theatre Orch. & Bernstein
12" Cap P8196

DEBUSSY, Claude (1862-1918)
Jeux — Poeme Dance
Ansermet, Orch. de la Suisse Romande & Debussy
12" Lon LL992
de Sabata, Orch. & Respighi 12" Vic LM1057
Le Martyre de St. Sebastien
Alessandro, Okla. City Sym. 12" All 3004

DELIBES, Leo (1836-1891)
Ballet Music (Misc.)
Schonherr, Austrian Sym. & Kreisler 12" Rem 199-126
Schonherr, Austrian Sym. & Rimsky-Korsakov
10" Rem 145-45

Coppelia Ballet Suite
Desmond, Grand Prix Orch. & Delibes
12" Regent 5048
Desormiere, Orch. Paris Cons & Delibes
12" Lon LL846

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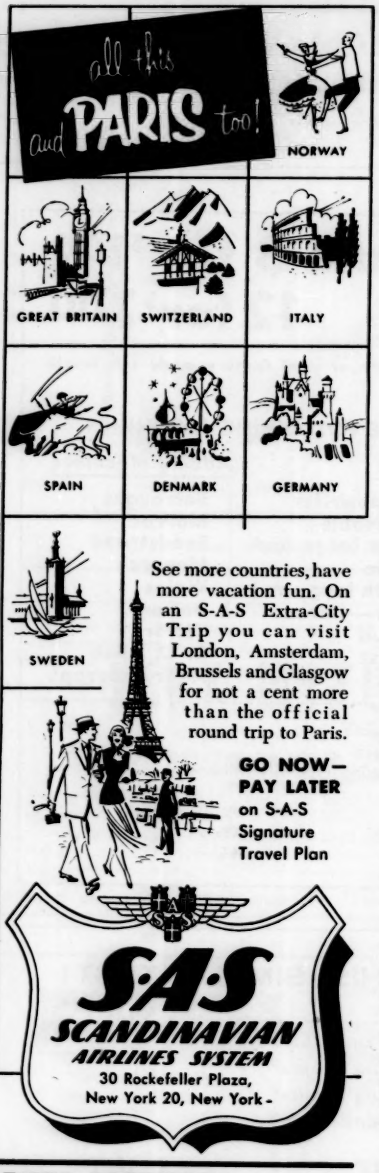

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(continued from page 12)

In her dancing, Miss LeClercq has an intellectual awareness of the sustained legato line required, but she has not yet completely achieved it physically. This is caused partially by the fact that Balanchine relegates Miss LeClercq to so much grotesque demi-caractère dancing in other ballets that it must be difficult for her to make the transition.

Francisco Moncion's portrayal of the Prodigal Son, while not a new one, seemed new, so greatly has it gained in stature. Every dimension was more deeply carved, more freshly felt. His revolt at the beginning was animal-like in its ferocity. His approach to the Siren was full of nuance — of shyness, lust, tenderness, and confusion. And his final return grew out of deep and painful anguish.

Diana Adams in her debut as the Siren was still too involved with the mechanics of the dance to project the Siren's calculating sinuousness. Robert Barnett and Stanley Zompakos brought new vivacity to the Prodigal's Servants.

Barbara Walczak gave us a pleasant surprise with her authority and sureness of line as the Fairy in *The Five Gifts*. Carolyn George, who bobbed up in ballet after ballet, has a kind of youthful daring, a willingness to try everything and dance it fully. It's amazing how rare — and how welcome — this joy-in-dancing is.

Much has been written in ballet lore about the male partner's importance to his ballerina — how his sensitivity to her rhythm, his attentiveness, and his modesty can enhance her performance. But in the New York City Ballet, where the accent is so heavily upon the female roster, we have sometimes noticed the reverse to be true. Certain ballerinas "bring out" their male partners. For example, although Nicholas Magallanes and Herbert Bliss are unusually gracious and reliable partners, Magallanes is at his best with Tanaquil LeClercq. With her he acquires a special quality of eager, almost abandoned boyishness. And with Janet Reed, Herbert Bliss always seems more free.

Andre Eglevsky lost his perfect partner when Maria Tallchief left the company. With Patricia Wilde he seems almost superfluous, for she rarely gives the impression of requiring a partner. And with Diana Adams, he is conscious of the fact that she is tall. And so he makes her seem taller.

Miss Adams is one of the few female dancers who really need a partner to make her performance fully dimensioned. Our guess is that Francisco Moncion could eventually give her the sense of dancing security she needs — or perhaps Jacques d'Amboise. With more careful attention to the fine points of his craft, Mr. d'Amboise might also some day be the New York City Ballet's first contribution to the special Olympus of premiers danseurs nobles.

THE END

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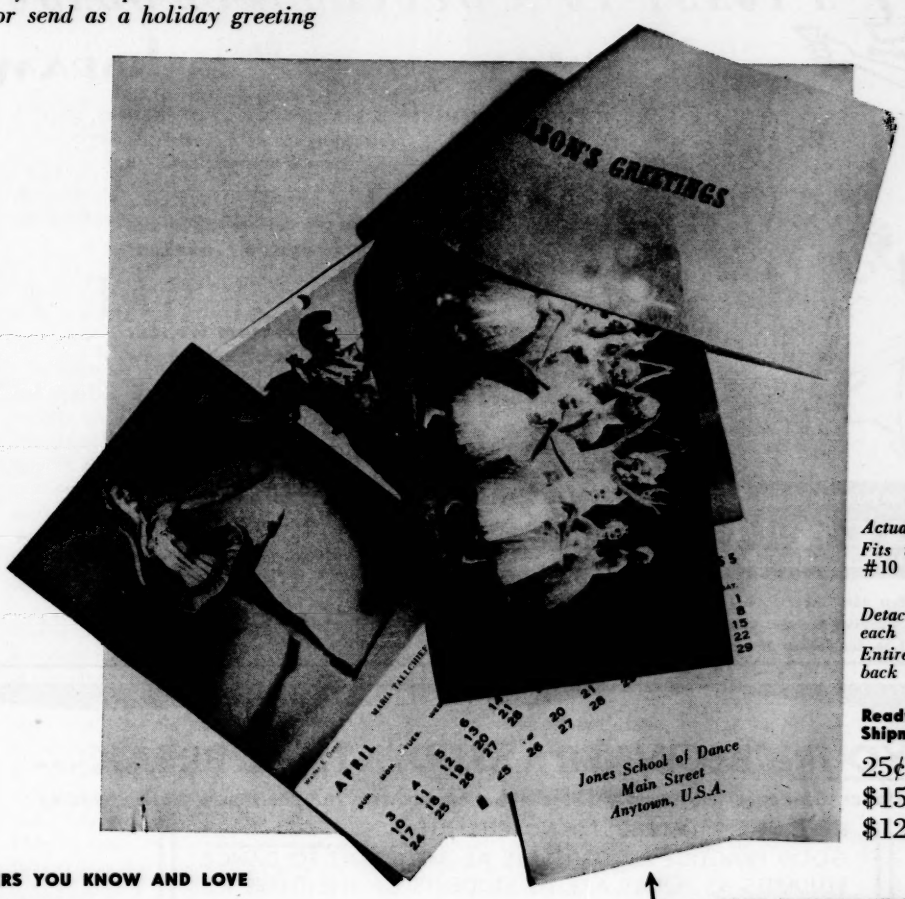

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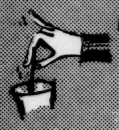

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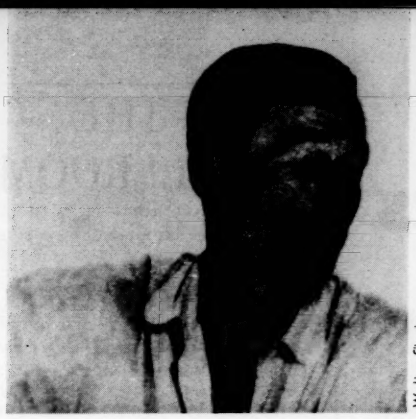

Walter Strate

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A TAP BARRE

BY PAUL DRAPER

In order to facilitate the use of the body, arms and legs in tap dancing, and to develop the muscles necessary for this use, I have made up a series of exercises at the barre that I find very helpful.

All other forms of dancing have a warm-up and exercise period, generally at the barre, before starting the steps in the middle of the floor. I think tap dancing should have one as well. It usually doesn't, for two reasons: first, because it is generally considered that tap dancing is performed solely with the feet, therefore there exists a certain embarrassment in using, or preparing to use, other parts of the body. Secondly, because of the fascination, in tap dancing particularly, that "steps" have for a dancer. Learning a "step" is an achievement. All else seems secondary and an obstacle to progress. Steps are indeed important, but they play the same part in dancing that a tube of color or a brush does in painting. They are basic, but they are not dancing. If you disagree with this premise, don't read any further.

As I stated in an earlier article, I think good tap dancing needs the same fundamental control and strength that is necessary in ballet or modern technique, plus a special development of the feet and of the rhythmic sense. Here are some of the preparatory exercises I use in class and for myself whenever I rehearse:

Stand in the middle of the floor with legs in a moderate second position. Do a *porte de bras* in all positions, exaggerating the width of each movement to stretch arms and shoulders. Do deep bends to both sides and forward and back; rotate the shoulders front to back and reverse. Rotate the trunk, twist and bend in all directions, such as the famous horseman rode off in. In other words, stretch all of the upper part of the body until you glow. This before going to the barre.

At the barre, do the regular *pliés*. With *pliés* in second, I generally add heel taps rhythmically, like this:

Brrrrr — 1, and 2, and 3, and 4, for the full *plié*; repeat this coming up.

Now for the *battement tendu*. There are many tap variations with this exercise. For example; from fifth position, slide working leg forward and tap once with pointed foot, being sure to keep leg and foot in stretched position. Do this with two and three taps, do not let the ankle flex, and return leg to fifth position. Another variation is to point forward, one tap, and step heel into fourth position *plié*, straighten back leg, point working leg again to floor, one tap, and close to fifth position, step heel, two taps. The accent may come on the heel in each *plié*: and a *one* and a *two*, or on the point: *one* and a *two* and a *three*. These exercises should be done front, side and back, usually eight times in each direction.

Battements frappés. From a *sur le cou de pied* position, brush forward and straighten leg and foot, one tap, being sure to stretch the foot as much as possible, return to a *sur le cou de pied* position. There is one tap sound made by the brush. Then brush side, return to *sur le cou de pied* in the back, brush back, etc. This exercise starts slowly and it can be done up to any speed you can handle, taking great care that the leg and foot is straightened when it should be, and the sound is clear. Try not to kick yourself in the shins or the ankles, as you return the working foot. You can also syncopate the rhythm of the movement in any desired pattern, such as: one two three four, and one, and two, and three, and four.

Shuffles relevées: Stand on half toe and execute a series of shufflle balls front, side and back. Do this as fast as you can, while maintaining a clear sound of: and a one, and a two, and a three, etc. I should like to add here a word of warning as to what the word "back" means. It means just exactly that, and not at an angle of 45 degrees between the side and the back, as it is so often performed. To be more precise, the shuffles to the back are performed by brushing directly to the back for the "and," brushing forward from an extended position to the back for the "a" and stepping to a close fifth on the half point for the "one".

(to be continued next month)

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THE BALLROOM

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COMPETITION DANCING

The Five Interdependent Factors That Produce the Winning Dance Couple

It may be that upon occasion disgruntled, unsuccessful contestants in ballroom dance competitions believe that the judges' markings are motivated purely by whim and caprice. The facts, however, are that judges look for certain definite elements in evaluating the skill of contestants. And when these elements are present in marked degree they inevitably prompt high ratings.

Five independent factors produce the winning dance couple. These are Steps, Rhythm, Carriage, Animation and Choreography.

STEPS — The Step factor is divided into two parts. The first is the necessary basic steps. The second is variations.

In all competitions the basic steps, which establish the essential character of the dance, remain the same. However, the variations are highly influenced by the type of competition. Two recent contests held in New York City gave concrete examples of this latitude. The rules of the New York City Novice Ballroom Championships held at the Arcadia Ballroom indicated that salon style dancing was required. Accordingly contestants demonstrated the basic steps along with variations suitable for regular ballroom dancing. On the other hand, at the Harvest Moon Ball in Madison Square Garden, competitors displayed variations which were exhibitionistic in character — many totally unsuited for regular ballroom dancing. Yet, since it has come to be accepted that Harvest Moon Ball dancing verges upon stage dancing, these variations were not only acceptable but desirable for this particular contest. Lately, however, "straws in the wind" indicate that the management of the Roseland Ballroom in New York City, where the preliminaries for the Harvest Moon Ball take place, and where several contests are held each week, would prefer to see a more typical salon style develop in place of so much open work, kicks, arabesques and other exhibitionistic flourishes.

RHYTHM — Here we are faced with an element far less tangible than the step factor. But although the element of Rhythm resists the spoken or written word, competition judges seek an exactness of timing which deals with the quality of action and rest. When couples display, within the patterns of the basic steps

and variations, dance movement and relaxation which relate precisely to the musical beats, they are "in rhythm". It is the sense of rightness in the couple's movements — the fact that to watch them creates a sense of pleasure and exhilaration — rather than a vague or definite impression of jarring and annoyance — which brings rewards in high markings for Rhythm.

CARRIAGE — This element is the catalytic agent which welds together all five factors. A pleasing picture must be created at all times. And this pleasing picture adds up to good body mechanics. Without it competitors are doomed always to lack of success. In essence couples must avoid angularities and broken lines. Their bodies must produce straight lines or slight curves or sways.

Many top competitors have grown up with good postural dynamics. Others have recognized their deficiencies and by dint of good teaching have transformed their style of movement. Flowing, graceful, rhythmic dance movement is dependent upon separate yet unified action in the various parts of the body. Flexible ankles and feet produce a resilience of movement. Knees must not be too bent or too stiff. The pelvic structure at the body center must be kept in line by the strong power muscles, which in turn free the upper body and permit the head, shoulders and arms to give the greatest and most beautiful expression to the various dance steps.

ANIMATION — Zest, vitality, spirit — all are synonyms for Animation. And these qualities are divided into two elements. The first is the sweep and drive which the couples display in their dancing, and the second is the personality of the contestants. Both these characteristics add up to Animation or aliveness.

Drive, sweep and flow are shown as couples demonstrate their ability to travel around the floor in such dances as Waltz, Foxtrot and Tango. In Rumba it is an all pervasive alertness of body rhythm. Certainly the couple who in Foxtrot, for instance, travels around the floor twice to the other couples' once, attracts the eyes of the judges.

Personality is shown in the spirit which emanates from the contestants. Do they love to dance? Are they enjoying the experience? Are they pleased with each other? Are they vital, happy, human beings? All these things are apparent to the judges' scrutiny. A fixed smile, and glassy, wide-opened eyes do not add up to a sparkling personality.

The two factors of Rhythm and Carriage spill over into the element of Animation. The sense of a total quality of joy in living and dancing, and of physical buoyancy move the judges to rate highly the couple with Animation.

CHOREOGRAPHY — How do the dance patterns flow? How are the basic steps and

(*continued on page* 64)

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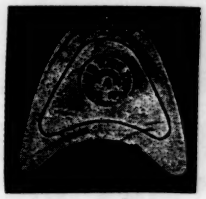

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(*continued from page* 63)

the variations interwoven? What sense of discernment, taste and physical control is displayed in the manner in which the couples move in and out of the different steps? The factor of Choreography devolves in large part upon the man. It allows him much scope in originality and ingenuity. To maintain the integrity of himself and his partner, while avoiding the course of the other couples' paths, to move about the floor in flowing patterns so that the unit is distinctly visible to all the judges in turn, to hold to the variations which have been practiced, all take a fine degree of skill. The couple that lacks ability to move about at will and makes it necessary for judges' necks to crane will not be rewarded with high marks.

Steps, Rhythm, Carriage, Animation and Choreography — here are the five interdependent elements that produce the winning dance couple — each element an entity within itself — yet which must mesh with all others so that a picture of flowing harmonious beauty results.

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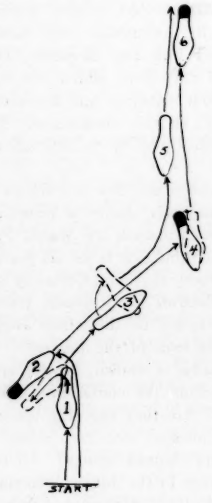
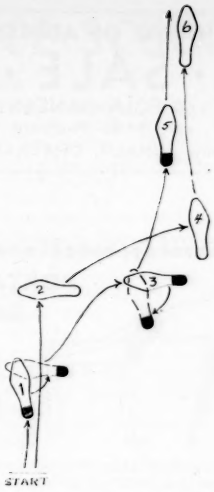


Lady

1 ..... RF ..... S — Bwd, turning Lt
2 ..... LF ..... S — Closes to RF, to make just over ¼ LEFT heel turn in place
3 ..... RF ..... Q — Facing partner—RF crosses Fwd and Outside, finishing with ¼ RIGHT turn swivel
4 ..... LF ..... Q — Swd & Bwd
5 ..... RF ..... S — Bwd
6 ..... LF ..... S — Bwd



Man

1 ..... LF ..... S — Fwd, turning Lt
2 ..... RF ..... S — Swd on L O D
3 ..... LF ..... Q — Bwd Twd wall, swivelling on ball of foot to face L O D. Lady crosses through at Man's Rt — without change in parallel shoulder lines
4 ..... RF ..... Q — Swd & Fwd
5 ..... LF ..... S — Fwd — Lady now in Outside Lt Pos—without change in parallel Pos
6 ..... RF ..... S — Fwd — coming into closed

THE END

Matteo, who has been touring the U. S. with Carola Goya in a program of ethnic dances called "Dance Travelogue," is seen above during a recent visit to Spain, with Maria Encarnacion, "la mysteriosa" whom the gypsies of Granada consider the best of their current dancers. Maria Encarnacion, brilliant and unschooled in her dancing, insists that the last pose of the sevillianas, contrary to tradition, is back to back, not face to face. She posed in that position with Matteo in front of her home, high up on the rarely-visited Sacromonte al Granada.

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Edinburgh

(*continued from page* 32)

long, long distance between what Bakst or Derain or Pruna drew and what hung on the shoulders of the dancers. This point is reinforced when we recollect the extant photographs of the 1922 London production of *The Sleeping Princess*, and compare them with what Bakst put on to paper, which is on view here. The miniature stages, in all but one instance (*Le Tricorne*), failed to convey an effective vision of the ballet depicted, as miniature stages *always* do unless equipped with multilateral lighting; this was a notable disservice to Diaghilev's reputation as an expert illuminator of ballets.

All in all it was an exhibition full of possibilities for anyone surviving from the days of Diaghilev, for it offered confirmation of many disputed questions on the effect of certain decors, particular dancers, actual ballets. As a show intending to reveal something to a generation which has come to ballet since Diaghilev's death, it offered a wealth of relics which did not explain themselves — until one had reconstructed one's own picture of Diaghilev and his ballets and then compared it with the monuments of fanciful interior decoration in each gallery.

The view of Diaghilev as primarily an artist in "chi-chi", though never openly stated, is one widely accepted among those who never saw his ballet in action. But underneath the megalomania, the autocratic rule, the selflessness, (because of entirely selfish devotion to the art of the Theatre), the man had a hard core of practical knowledge of dancing, of music, of stagecraft, of painting, of lighting, of poetry — of everything that could contribute to the artistic realisation of a fine work of ballet. Nothing of this "man within the shell" is suggested by the exhibition of these relics. It was from the beginning an important part of the organising of the exhibits that they should be set out in an elaborate framework. The exhibitor made this clear in the advance publicity, and very many who saw the Exhibition in Edinburgh have been charmed by this very fact; the gorgeous framework has had, on the whole, a bigger appeal than the material displayed inside it. Asked in the final days at Edinburgh whether the exhibit was likely to be shown in London, or elsewhere, Mr. Buckle stated that he was interested in this proposition only if a "suitable decor could be provided" . . . At this moment there is no confirmation that the Diaghilev Exhibition will appear anywhere after Edinburgh. Perhaps the interior-decorator mentality which domniated the Edinburgh occasion would be defeated in a further attempt to reduce Diaghilev's effort to the scale of a competition in window-dressing? *THE END*

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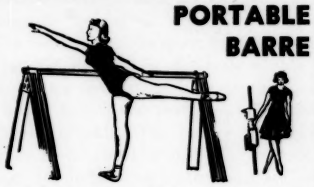

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Prayer to Shiva

(*continued from page* 16)

ginger and spices).

During my first two months at Kalakshetra the strenuous daily exercises in Bharata Natya completely wore me down so that I could not dance at all. These exercises consist of stamping the flat of the foot on the cement floor in a precise Arimundi (well turned out and in low pilé) and repeating fifty Adavus (combinations) in the first Talam (rhythm), then the second and the third, constantly faster.

Upon returning from one of our many trips, our director, Rukmini Devi, saw me in the weakened condition caused by too much dance and insufficient nourishment. She ordered the kitchen to give me a non-hot food, one cup of curds and buttermilk for meals, and one cup of milk after supper. And a friend from Madras suggested that I take calcium tablets to supplement the poor quality of the milk, which comes from undernourished cows and then is diluted with water.

Getting back to our daily routine — after breakfast we hurry to our quarters, get our notebooks, lock our rooms, and start our first class at 7:30. Though the morning is fresh, the difficult dance steps and the strictness of the eighty-year-old Kathakali teacher soon bring splashes of perspiration on the cement floor of his classroom hut. The tight leggings, the cotton blouse and six yards of dance sari wrapped tightly around the waist become soaked through and through. And if you have prickly heat, it becomes unbearable.

At 8:15 we all meet in the prayer cottage. The Tambura (a stringed instrument) hums, the old Gurus (teachers) enter with the dignity of their age and their Brahmin caste. My Veena teacher, with his shaven crown and his white Brahmin knot at the back of his head, resembles an American Indian chief. He sits cross-legged, immaculate in his white dhoti and wine-red silk shawl. Then a small brass bell rings, the incense burns on the flower-decorated altar, and we rise and chant the Hindu, Buddhist, Christian, and Theosophist prayers.

After this is over, any new activity of the day is announced, and we disperse to our classes. The Bharata Natya dance is my main object, but the slowest imaginable progress is made here at Kalakshetra because they believe in teaching strictly and correctly in pure classic technique. This takes four years.

The first two years are concentrated entirely on correct positions and postures and pounding the same Adavus daily, hundreds and hundreds of times. After three months I know only the seven exercises in Tattadavu (beats done only on the flat of the foot). The eighth Nattadavus (when the toe and heel are lifted) are only now being taught. Of course if I were a child or as flexible as most young Indian girls who sit with ease cross-legged on the floor so that they have a naturally

(*over*)

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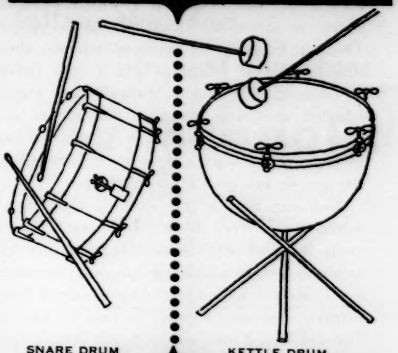
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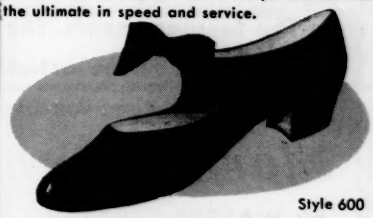
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turned out position, then I would be more eager to strive for this precise technique. There is, however, an opposing attitude about this method of teaching held at the Indian Institute of Fine Arts in Madras. Their pupils, whether they are young or adults, are performers at the end of their course, while Kalakshetra has produced only one performer, and she spends her best years teaching.

Realizing that at the end of this year I would know very little of Bharata Natya, (only the first year's exercises, which are fine to use as a daily warm-up) I became desperate and consulted a Manipuri dancer named Rang Vitthal, who now devotes his time to writing. Through him I met one of South India's most brilliant classical dancers, who is giving me private lessons. After only four lessons, I have learned what it would taken me six months to acquire here at school. But the private lessons have added a problem in another direction, for I have to take additional food supplements to maintain my strength.

With the help of private work, I should soon be on my way to gaining the basic material for an entire concert in Bharata Natya technique. This usually consists of Alarippu (an invocational introduction); Jatiswara (an abstract dance sequence with complicated and sometimes improvised footwork); Sabda (a brief dance introducing expression into the program); Varna (an extensive dance incorporating the elements thus far introduced in the program); Pada (brief love moods); Tillana (complicated foot movement); and Sloka (a Sanskrit poem expressed spontaneously and often elaborated upon).

How I wish I could stay here for another year because all of this is so important in the art of Bharata Natya. And I want to take home as nearly as possible a full knowledge of this intricate and fascinating subject. How I wish, too, that my Indian teachers did not feel so exasperated by my short time of study. If they had their own way, they would be teaching me for ten years. There is no such thing as time in India, it seems. Actually what takes an hour to do in New York takes a full day here.

A Hermitage, a Mount, and a Shrine

Last week I made an unforgettable visit to the Temple town of Tiruvannamalai, to visit the temple itself, the hermitage of Sri Ramana Maharishi (a saint who died in 1947) and to make a pilgrimage up Mount Arunachala. Again the eternal contrasts assailed me — the quiet spirituality of the shrines and the teeming life about them.

The village stops on the way were a sight to behold . . . men and women squatting in the streets relieving themselves — strange tribesmen with arrows slung over their shoulders, red and white designs painted on their faces, and with their hair tufted like Comanche warriors — young peasant women drying their hair in the sun — and everywhere the naked begging children. We had a four-hour wait in Villupuram, and so we stopped for a cup of coffee. But it was difficult to enjoy it, for the coffee glasses were filthy; there was an open toilet nearby; and a leper was selling peppermints.

Finally our train left on its journey through the moonlit countryside. My friend asked me, "Can you see the cone-shaped mountain over there with lights twinkling at its base? That's our station". Soon a huge lighted cross appeared in the darkened landscape. It was the great temple of Tiruvannamalai. Blue and white electric lights were strung across its rectangular form.

We followed our coolie to a small cart and squeezed into it with our legs dangling out behind. We jolted uphill through the bright moonlight streets, past market shops with their open-air wares, small street temples burning oil lamps, and here and there a silhouetted figure offering Puja with incense. Finally we jogged off the main road and turned down a dirt path, stopping in front of an iron grilled gate. The air was thick with jasmine.

Our hostess, Mrs. Osborn, a disciple of the sage, Ramana, greeted us in her white sari. After supper we were shown up to the open air roof and to our ropestrung cots. Exquisite bougainvillea blossoms were aflame in the white moonlight Mount Arunachala loomed ahead.

The following morning, loud cat-like shrieks awoke me from my dew-covered bed, and there in the morning sun strutted an indignant peacock scolding his mate. I got up to go for a walk and pick some flowers, but as I bent to pick up a few of the orange and red blossoms, a two-foot snake fell at my feet. It didn't take me long to get back to our hut!

Soon after, we set out to visit the hermitage where burning oil lamps, garlands, and religious chanting went on during the Pujas. The worshippers prostrated themselves before the large photo of the Saint. Later in the temple I was astonished at the black polished statues covered with white garlanded cloths. In the main temple built for the Maharishi's mother, two Rishis (these are sages) offered us a

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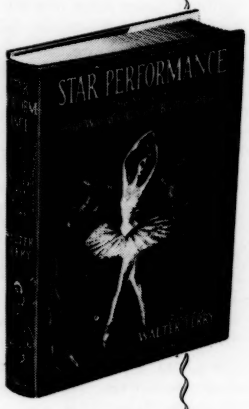

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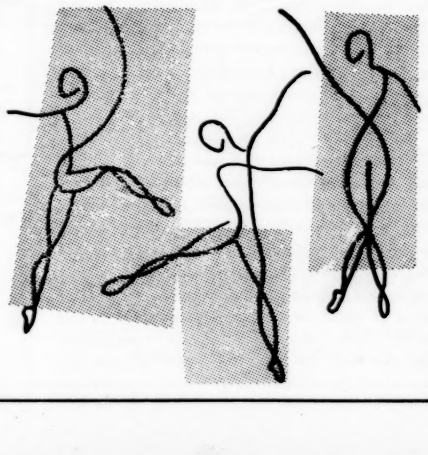

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brown bronze plate with divisions containing holy ashes and "Kum-Kum" powder, a red mixture for marking the forehead. The smiling Rishi insisted that I put some kum-kum on my forehead, which I did.

Then we visited the study room of the Saint where incense was burning from beautiful cobra-shaped holders. The incense and the fresh flowers about his personal objects were arranged and cared for by an attendant who had not spoken since his holy master's death.

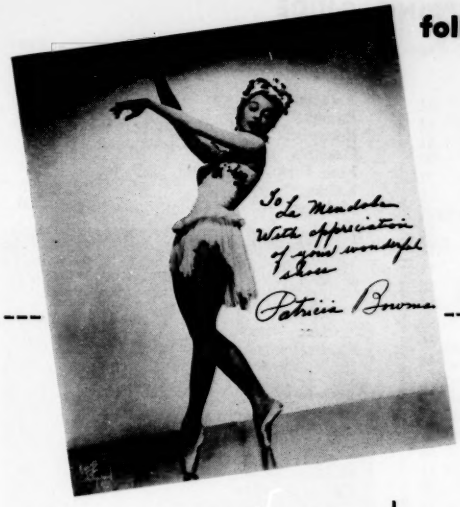
The visit to the hermitage was only a modest preamble to our excursion to Mount Arunachala. This started before dawn. Forty-eight rice cakes were ordered from a peasant woman who made them especially well. My friend Gita and I carried the bags of fruit, sandwiches, and rice cakes. The Swami (a sort of priest) and the Rishi who were our guides, carried only a small brass vessel containing water to cleanse their mouths after eating. This is a religious custom.

We walked the long way to Tiruvannamalai Temple and ascended the mountain. Mrs. Osborn and the two Brahmins climbed barefooted, but Gita and I refused to follow their advice, thus avoiding the cut and bleeding feet that were Mrs. Osborn's lot.

The sun was high and very hot, but a cool breeze somewhat relieved the heat. After a painfully steep climb, we reached the top. The Rishi called out the sacred words, "Om-Arunachala."

It was noon when we descended. And now the heat was unbearable. I hurried in wide strides and leaps, my sandals chafing my toes. After what seemed like endless hours, we again reached the great Banyan tree that shades the cave temple which we had passed on our way up. In front of it sat a bearded, long haired, wild-eyed Sadhu, cross-legged in deep meditation. The Swami knocked on the gate until a saffron-robed priest opened and let us inside the cave, whose windows were barred to keep out crows and eagles.

We had our vessels filled with fresh cold stream water. Gita took some to Mrs. Osborn, who had collapsed outside. In the meantime, the Rishi asked me to follow our host and see his temple. A heavy iron door was unlocked. We followed him through a damp passage on whose sides stood black-carved figures of Shiva, Saraswathi, and the elephant god, Ganesh. Still further in, the two stopped in total darkness while the priest lit a small oil lamp and placed it on a stone altar. They beckoned to me to come along also. In the dense shadow, I made out a garland of flowers over a huge black polished Shiva-symbol. The Rishi passed me a brass plate in which both had dipped their fingers in the warm ashes and smeared their foreheads. I thought of my little prayer to the beautiful Shiva Nataraj figure in the Philadelphia Museum one lonely day while visiting there — wishing with all my heart that he would grant me a trip to India. I touched the ashes to my forehead and came out into the Indian sunlight.



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BACKSTAGE TV - B'WAY

Watch for the late Lee Shubert's last protege to make big news soon: 19 year old **Rafael Ruiz,** flamenco dancer, played Paris' Moulin Rouge when "Mr. Lee" saw and signed him. Brought to the U.S., Rafael was literally stranded when Shubert passed away six weeks later but eventually he went on the Ed Sullivan show, then toured the country with the Buick Motorama, and came back to N.Y. for a stint at the Chateau Madrid, Spanish nightclub. Now he'll open at the Hotel Pierre, Nov. 16, and is scheduled for the Garry Moore TV color show . . . **Gwen Verdon,** who stole the show as principal dancer in B'way's "Can-Can," will dance and again assist Jack Cole in "Gentlemen Marry Brunettes," now filming in Paris.

It's a big year for B'way revues, most of which will use dancers, especially if they can also sing and act a little. We'll try, in this and future columns, to bring you specific casting information. Announced as definitely coming up are: **Michael Abbot's** (El 5-0135) "Kaleidoscope," going into rehearsal late Nov. or early Dec. **Jack Segasture's** (TR 3-5139) "Pleasure Dome," which should get started about the first of the year and will have a cast of 28 including star Mary McCarthy; and **Alan Abel's** (MO 3-8961) "Jocularity," set for production soon.

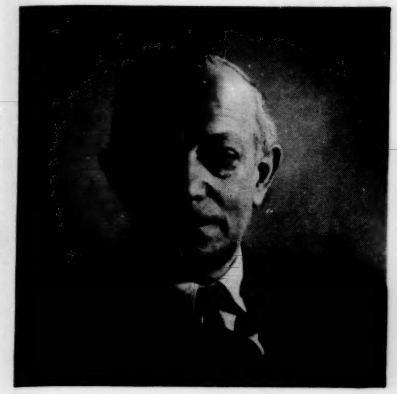
Over at NBC, both the Martha Raye and Milton Berle shows use a number of dancers with occasional replacements possible. **Herb Ross** (EN 2-6700) is choreographer for both . . . The casting departments of the TV networks are going to bat for live shows versus film . . . **Dorothy Jarnac,** clever and charming satirist, may be dancing children's fairy stories on TV if all goes well . . . **Jose Greco** and his troupe return to the Hotel Waldorf Astoria Dec. 16. Greco wants to do a color film with his company but keeps turning down offers of movie companies since he wants to do it himself. But time is the problem — they're booked solid.

Future Fulton recently got a call to entertain at an engineer's meeting. She did a waltz solo, but for added excitement, danced it with a new kind of fire-resistant costume in a raging 1600 degree fire!

Bobby Van, co-star of "On Your Toes" which opened Oct. 13, couldn't get a good B'way part for years in spite of strong talent, because he is a look-alike for **Ray Bolger** and dances somewhat like him. He finally met Bolger who took him under his wing — with the result that Bobby Van's well on his way now.

Hans Holzer

IN THE NEWS



MOURNED: *Ivan Tarasoff (Aug. 29, 1897-Sept. 2, 1954) was a graduate of the Imperial Russian Ballet School in Moscow and a leading dancer of the Imperial Theatre. He danced with the Diaghilev Co. and was ballet master of the Oslo Nat'l. Theatre before coming to the U. S. in 1916. He was ballet master of the Boston Opera Co. and then, for 12 years, had a school in N. Y. C. before retiring to Calif. in 1950. Tarasoff was the teacher of many musical comedy and vaudeville dancers as well as of hundreds of dance teachers, all of whom respect his name and memory.*

ACROSS THE SEAS: *Japanese ballerina Aiko Ohtaki returns to Japan this month after a successful year of study and observation of dance in the U. S. In her own country she is the director of a large school and of a ballet company in Kanagawa. As a result of her studies at Ballet Arts in N. Y. Miss Ohtaki has engaged instructor Peter Nelson to join her this winter to appear as guest soloist and director of several ballets for her company.*

LINKED: *Maria-Theresa is one of the last links of the legend that was Isadora Duncan. On Nov. 12 Maria-Theresa, who was one of the Isadorables, performs at Carnegie Recital Hall. It was at Carnegie Hall itself that Isadora gave her last American performance, in 1922, five years before her death.*

PARTIED: *Famed English photographer Baron greets old friends at a reception given at the Kamin Dance Bookshop on Oct. 7 to celebrate the publication of "Ballet Panorama," Baron's latest book of dance photographs. L. to R.: Baron, English actress Kim Campbell, Daphne Dale and Nicholai Polajenko. The latter two, both of Festival Ballet, were married Aug. 16.*

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Hollywood Commentary

BY TED HOOK

Motion Pictures In Production

Columbia: Betty Grable is the first "official" casting for "Pal Joey" . . . Choreographer **Robert Fosse** auditions over 100 male dancers in the next few weeks for "My Sister Eileen."

M.G.M.: Alex Romero will function as choreographer in "Love Me Or Leave Me." . . . **Hermes Pan** using 20 male dancers in a sailor number for "Hit The Deck."

Paramount: James Starbuck arrives in Hollywood this month for his first film chore; he'll choreograph the **Danny Kaye** musical "The Court Jester" which promises to be "the" big film of the '54-'55 season with a four month shooting schedule. . . **Nick Castle** has been signed to stage the dances and musical sequences for the next **Martin & Lewis** starrer, "You're Never Too Young".

20th Century Fox: The two ballets which **Leslie Caron** and **Fred Astaire** do in "Daddy Long Legs" will cost $800,000.00; **Papich** begins three ballroom and one ballet sequence for "Lord Vanity."

Universal-International: Team of **Ashton & Allen** signed to do a musical vignette for producer Will Cowan . . . Choreographer **Lee Scott** will stage the dances for "So This Is Rio" sequel to "So This Is Paris" with the same co-star lineup: **Gene Nelson, Tony Curtis and Paul Gilbert.**

Warners: Antonio and Luisa Triana, Spanish dancers just back from a Mexican tour, set to do a featured spot in Greer Garson's "Strange Lady In Town."

Independent: Robert Alton will stage 15 numbers for the plush Rosalind Russell starrer, "The Girl Rush" with a Las Vegas setting.

Agnes De Mille has signed **Bambi Linn** to re-create her original role in the dream sequence for "Oklahoma" with **James Mitchell** and **Stanley Hall** also in major roles . . . Frank Loesser will convert "Moll Flanders" into a musical to star **Vanessa Brown** . . . **Chiquita & Johnson** concluded a 10 month engagement at Frank Sennes' Moulin Rouge and will do a film titled "Adagio" to be produced by Miguel Aleman, Jr. . . . **Vera-Ellen** off to London for "Meet Miss Morgan" to be produced by Harcel Hellman.

Dance Theatre

The whole town's talking about the Oldsmobile Show which **Carol Haney** choreographed and the wonderful cast of Broadway and Hollywood's top dancers including: **Matt Mattox, Bill Skipper, Buzz Miller, Conchita Del Rivero, Patty Ann Jackson, Dee Dee Woods, Pete Kelley, Jean Cappell, Joan Morton and Ross Morton** . . . **Robert Le House** appeared in concert on behalf of the Glen Miller Enterprises with his own work titled "Heart of a Drum" and later this month he'll represent Africa at the annual United Nations Meeting . . . The Hollywood Playmakers gave a very sensitive performance of "Dark of the Moon" with choreography by **Marge Berman** and **Don Robinson** in the role of the witch boy . . . **Mary Martin's** brilliant performance in "Peter Pan" is heightened by the choreography and direction of **Jerome Robbins.** His pirates and indians are charming, particularly **Sandra Lee** as a child playing indian, **Don Lurio** as the Kangaroo with a purse for a pouch and **Dick Wyatt** as the Crocodile . . . **Keith Collidge** has been starring and choreographing for the San Bernardino Civic Light Opera Association in "Carousel" and "Song of Norway" and at present is staging the dances for The Academy Players production of "Three Wishes for Jamie."

Television

Busy **Richard and Edith Barstow** will choreograph "Panama Hattie" for Ethel Merman . . . The Chrysler "Shower of Stars" series utilized the talents of choreographer **Robert Sydney** for their first Betty Grable — Mario Lanza show. Bob will also do "Lend an Ear" starring Sheree North with **Miriam Nelson** acting as choreographic-advisor. The same corporation also contracted **Donald Saddler** to stage Dickens' "Christmas Carol" starring Frederic March as "Scrooge" in this telefilm color spectacular with dancers; **Estelle Aza, Maria Elena Aza, Lisa Baugher, Jo Anne Dale, Marie Roe, Judy Moorhouse, John Roche, John Stanley, Don Robinson, Hamil Petroff** and **Tony Condes;** Don's next chore is a Book Musical (untitled) to be done in Rome with **Renato Rascel** and **Alba Aronova** . . . It was a surprise to see Liberace "hoofing" alongside **Hal LeRoy** and **"Peg-Leg Bates"** on "Toast of the Town" . . . **Audrey Nichols** has been set to choreograph the "Tony Martin Show" featuring dancers **Tony Conde** and **Jo Anne Dale** with Tony assisting . . . **Le Roy Prinz** is looking for new dance talent for his "Korla Pandit Show;" those interested may contact Shader Productions, 9130 Sunset Blvd., Los Angeles, Calif. (phone Crestview 46651, Phil Bloom casting director) . . . **Joan Larkin** visiting New York currently appearing on the "Blue Angel Show" . . . Local dancer **B. J. Carter** has been signed to a term-contract for "The Red Skelton Show" . . . **David Lichine** is choreographing "This is Your Music" with **Joan Weldon, Roy Fitzell** and **Erin Martin** as featured dancers . . . **Don Lurio** does a specialty for **Donald O'Connor's** new "Here Comes Donald" with choreography by **Louis Da Pron** and **Tommy Mahoney** . . . **Hamil Petroff** busy staging dances for the "Joan Davis Show."

Night Clubs (Local and Las Vegas)

Billy Daniels stages all future shows at the world famous Ciro's. **Jose Greco** has broken all records at this nitery where "the ropes were up" nitely . . . **Hoctor and Byrd** gained many new friends and increased their popularity by using a clever gimmick in which the audience suggests a song and they do an impromptu routine based on the theme; even the sophisticates at the swank Cocoanut Grove "cut loose" on this game . . . **Lee Scott** stages Debra Paget's act for the Hotel Flamingo, Las Vegas with **Don Sky** and **Jack Harmon** singing and dancing . . . **Nick Castle** was responsible for Betty Hutton's choreography at the Desert Inn . . . **Nita Bieber** and **Gerald Gotham** gyrating to Calypso numbers at the Last Frontier . . . Wonderful to hear that Las Vegas will construct a new 3 billion dollar hotel "Moulin Rouge" catering to inter-racial trade and thus providing work for our many fine dancers who have been forced to go "artsy-craftsy" for lack of "commercial" employment.

Ted Bits

Seymour Felix Dance Studios will locate directly opposite the new Beverly Hilton Hotel in Beverly Hills with a two story studio-theatre-office building . . . Producer Edmund Grainger will wide-screen and technicolor a $2,000,000.00 musical to be shot in Hawaii; he's currently scouting New York for musical director choreographer, etc. . . . Universal International is dickering with Samuel Goldwyn for his rights to "Stella Dallas;" they want it for a musical . . . **Marjorie Jean** directress of the Nick Castle Studios is sponsoring **Dikki Lerner** (just back from a tour of Europe), **Erin Martin** and **Paul Sanchez** in a nitery act titled "We Three" . . . The Los Angeles critics raved about the choreography for "Ice Follies of 1955" and **Frances Claudet, Mary Jane Lewis** and **Stanley D. Kahn** especially. Helen Rose prepared a stunning wardrobe

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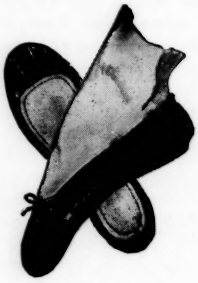

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(*continued from page 4*)

which climaxed the Festival, Numbers included were: "3 Sonatas a la the Folk Dancer" choreographed by Welland Lathrop; "Theme & Variations" with music by Purcell and choreography by Ann Halprin; "People on a Slant" with metalic accompaniment composed by Doris Dennison and choreographed by Ann Halprin; and Welland Lathrop's abstraction of a "Minstrel Show" with music by Gene Forel.

Mimi Kagan, from Berkeley, excelled in her presentation of "8 to 5 . . . a day in the life of civilization." She also presented her class in a technical dance demonstration which proved of great interest to the art-minded crowd . . . It was nice to see some new things of **Judy Job** just returned from teaching in New Hamp.

September staged another traditional event in San Francisco . . . this one in the Opera House . . . the "Fol de Rol." Included on the program of top opera stars and tops in ballet were performances of **Nancy Johnson, Conrad Ludlow, Sally Bailey and Gordon Paxman** and the entire ensemble of the San Francisco Ballet.

Josephine Booth is opening the "Booth Studio-Theatre" in Berkeley as a "Center for the Contemporary Arts": modern dance classes for children and adults as well as motion picture workshop for dancers and actors and classes in watercolor techniques for children and adults.

Sue Burnett

The Berlin Festival

Though the absence of a first-class company was regretted, ballet, or — to quote a new label including all those forms not strictly to be termed as ballet — the "gestisches Theater" (Theatre of gestures) held its fair share in the Berlin Festival.

Absence of a first-class company when the **De Cuevas Grand Ballet** is participating? With **Hightower** and **Golovine** on leave, the company is, to put it mildly, in a desperate state. In **Taras'** intricate "Piege de Lumiere" two of the three main-roles had to be performed by understudies — and if you know the complex pattern of this choreography, I need not describe the deplorable results. The stage of the Titania-Palast was far too small for it, and the same was the case with Balanchine's "Night Shadow." In Skibine's delicious "Idylle" Skouratoff, too, had to be replaced by an understudy and all the tension of the pas de trois was gone. Of course **Skibine** and **Tallchief** were excellent, in "Idylle" no less than in "Night Shadow" (which had **Denise Bourgeois** in the role of the Coquette), and so was **Skouratoff** as the butterfly-hunting convict — but this was not enough to make one forget the generally very low standard of performance. Nor did the one Berlin "world-premiere" outbalance the unfavourable impression. This was "Duo," a ballet by the **Marquis de Cuevas,** dedicated to the memory of Nijinsky — a grand pas de deux to music by Scriabin, with choreography nobody was in charge of (at least the program did not give us the name of the choreographer). I could not make out what it had to do with Nijinsky, as it did not exploit his special technical feats, nor can I earnestly believe that the Marquis wished to hint at the Romola-Vaslav relation, when he made HER (the program-synopsis always had capitals for him and her) the dominant figure, with HIM as the powerless creature, completely subjugated to her will. I wonder whether the role of HER was not originally planned for Hightower — **Jacqueline Noreau** proved far too lyric to gain real superiority over Skouratoff's brilliant dynamism. Some beautifully shaped poses cling to the memory.

At the Tribune a series was dedicated to several forms of ballet and pantomime. The opening program included a literary curiosity: "The Birds" by Aristophanes, translated by Goethe, performed to a commissioned score as a dance-comedy with read dialogues; Prokofiev's "Peter and the Wolf" and Stravinsky's "Renard." Choreographer **Gustav Blank** got hopelessly entangled in the stylish traps of these thoroughly different works and the result was a boring hodgepodge of animal esperanto-movements. The soloists came from the ballet of the Stadtische Oper. The Dusseldorf team of **Jean Soubeyran,** however, was a splendid proof of what pantomime is capable of expressing if handled by a master. M. Soubeyran as director, achieved effects which open a new path to pantomime.

Recitals were given by the Japanese **Yoshio Aoyama,** a former collaborator of the Kabuki-theatre, and **Edith Turckheim,** one of the last representatives of the German Dance — neither of greater importance. A more interesting, if ill-conceived undertaking was the attempt to import three of John Latouche/Jerome Moross' "Ballet-Ballads" to the audience of the Komodie. Choreographers were **Jens Keith** and **Gert Reinholm,** with Reinholm (who also danced the role of Willy, the marijuana-smoking man of the street) definitely the more sympathetic for these syncopated rhythms. **Wiet Palar,** an exotic beauty of irresistible charm, danced the bathing Susanna, Cocaine Lily and the man-starved Little Red Riding Hood.

Of the three ballets which **Tatiana Gsovsky** created for the Stadtische Oper. her grimacing Ravel's "Bolero" with its plain and coarse lechery was unforgivable. The two other works, with specially commissioned scores, were ample proof of the wealth of her fantasy as well as of her complete lack of self-discipline. "Pelleas and Melisande," with Max Baumann score, has two dancers for each of the three main roles (Pelleas: **Rainer Kochermann** and **Gert Reinholm,** Melisande: **Suse Preisser** and **Gisela Deege,** Golaud: **Frank Hoopmann** and **Jockel Stahl**), one for the real person, the other as the spiritual self. If such doubling of characters is already a very "literary" gag — especially as Gsovsky did not succed in creating enough difference to symbolize the two spheres — it was further complicated by her handling of the corps. The whole thing is a literary hypertrophy with static, stuttering choreography and the usual Gsovsky fluttering of trains and artificially entangled ribbons. The second ballet, "The Red Coat," follows the plot of Garcia Lorca's "Amor de Don Perlimplin con Belisa en su jardin," but ignores its content. This deals with the devlopment of Don Perlimplin from an old, inexprienced bachelor to a full human being through his love of the beautiful young Belisa, and with the development of Belisa from a purely carnal existence until her soul is awakened through Perlimplin's love. A very difficult, but challenging choreographic task. Neither the Don Perlimplin of **Erwin Bredow** nor the Donna Belisa of **Gisela Deege** was able to project the deeper meaning of their roles, but, of course, they were extremely handicapped by the lack of choreographic substance. This was the more deplorable as Luigi Nono's fragile, utterly atmopsheric and irridescent music and Jean Pierre Ponelle's dreamlike costumes were the perfect spectre of Lorca's sublime kind of prose-poetry.

Horst Koegler

Paris News

As in other years, Paris was devoid of dance performances during the month of August as many artists and companies were at the various festivals in Aix-les-Bains, Orange, Bezancon and Vichy . . . **Vicente Escudero** opened the fall season with his flamenco program at the Theatre des Champs Elysees. The reappearance of the great former partner of Argentina, was highly anticipated. Despite his age, this fervent exponent of pure Flamenco technique still performs an astounding "zapateado." Two other distinguished dancers in his company were **Carmita Garcia,** who did an excellent interpretation of de Falla's Ritual Fire Dance, and **Rosita Duran,** fiery and passionate in "Farruca" and sensitive in "Soleares." But the greatest merit of the Escudero company lies in the exceptionally good choice of singers and guitarists. Of the former **Pepe de la Matrona, Juan Varea** and **Rafael Romero** are among the best interpreters of "Cante Jondo".

Mrinalini Sarabhai, who has just presented a performance of rare quality, is not a newcomer to Paris. Unlike much of the choreographic art of the Occident, Hindu dancing cannot be properly digested without sufficient initiation. But the

suppleness, the mobile expressions and the plastic beauty of Mrinalini allows even those who are not familiar with the symbolism of the mudras, to see the poetic harmony of her movements. The first part of the program was composed of short pieces, both lyric and war-like, which showed to advantage the combination of rhythmic steps and statuesque poses. The last half of the program consisted of two ballets, shortened a bit so as not to bore a European audience.

At Deauville, the Grand Ballet du Marquis de Cuevas presented **Bronislava Nijinska's** latest ballet, an abstract work done to the E Minor Concerto of Chopin. The principal roles were danced by **Marjorie Tallchief, George Skibine** and **Genia Melikova,** a new discovery who has replaced **Kathleen Gorham. Rosella Hightower,** absent while waiting for the birth of her baby, will not dance in the season which began Oct. 5 at the Sarah Bernhardt Theatre. **Sonia Arova,** who recently joined the company, will undoubtedly take some of her roles.

Due to the happy idea of having a 2 week exchange season, Sadler's Wells Ballet appears at the Paris Opera, while the artists of that company are invited to Covent Garden. As things stand now **Margot Fonteyn** will dance "Sleeping Beauty" and "Swan Lake" in Paris and **Yvette Chauvire** and **Nina Vyroubova** will dance "Les Mirages," "Phedre" and "Firebird" in London. We will review this unprecendented and historic event next month. *Marie-Francoise Christout*

From Vienna

The appointment of **Gordon Hamilton** as assistant to Erika Hanka is the big news of the opera dance season. Australian-born Mr. Hamilton has been a soloist with Sadler's Wells and Ballets des Champs Elysees, where he was also ballet master. He has taken over the children's classes as well as those of the corps de ballet and the soloists and started to give daily classes in the classical repertoire. Greatly surprised at the size and standard of the Vienna ballet, he thinks, however, that much can be done to improve the training of the very beginners.

The long-heralded opening of the rebuilt famous old Staatsoper on the Ring has now finally been fixed for Nov. '55. Among the 7 performances scheduled for the first season there will be a ballet evening, for which Gordon Hamilton will probably stage "Giselle".

The management of the Volksoper is negotiating with the Belgrade Opera Ballet for a guest appearance. This would round out this theatre's dance survey which has, since the war, so far included Sadler's Wells Ballet, Roland Petit & Co., Paris Opera Ballet, American National Ballet Theatre and Martha Graham & Co. . . . **Willy Dirtl,** youngest male soloist of the opera, has just returned from London where he was tested by MGM for the planned film biography of Nijinsky. *Linda Zamponi*

London Datelines

The **Paris Opera Ballet** (Le Ballet du Theatre National de l'Opera de Paris) danced in London for the first time on Tuesday, Sept. 28, at the Royal Opera House, Covent Garden, while the **Sadler's Wells Ballet** in turn was performing at the Paris Opera. This is the first time that a British company has exchanged a visit with a National Company from abroad.

The visit of the French dancers to London coincided with the conference of Foreign Ministers and with a French Trade Fortnight. There was much publicity and much entertaining and, in addition, crowded houses at Covent Garden and warm applause for the favourite dancers. It is impossible to survey the 18 ballets brought to London by the company but it is fair to say that there was more enthusiasm about the dancers — particularly **Yvette Chauvire,** dancing at the very top of her form, **Nina Vyroubova, Michel Renault** and **Youly Algaroff** — than the ballets in which they appeared. Typically, the most applause of the season went to Lifar's "Variations," a suite of dances designed simply to display the talents of the company's six ballerinas. Choreographically it had much of interest, but the music (a pot-pourri of the most familiar Schubert) was astonishingly banal. Much interest was aroused by the Cocteau-Auric-Lifar "Phedre." This was made originally in 1950 for Tamara Toumanova, who probably dominated the proceedings more strongly than Vyroubova, but musically and decoratively the ballet is first rate and although the choreography is at times unsatisfactory it is an important work.

Sadler's Wells went on from Paris to make a tour of Italy, visiting Milan, Rome, Naples, Genoa and Venice. The British Council sent an exhibition of British Ballet to Italy in advance of their visit and during October **Arnold Haskell** visited several Italian cities lecturing about the Co.

Ballet Rambert were to perform Act I of "Giselle" (with **Beryl Goldwyn** and **Alexander Bennett)** as a curtain raiser to Rossellini's production of Honegger's "Joan of Arc at the Stake" in which Ingrid Bergman is appearing at the Stoll Theatre from October 20th to November 13th. **Mary Munroe** has now left Rambert to join Festival Ballet but **Margaret Hill,** a dancer of great dramatic gifts, has rejoined Rambert after a short stay with the Sadler's Wells Theatre Ballet.

Richard Buckle's exhibition commemorating the 25th anniversary of the death of Diaghilev, which was such a success at the Edinburgh Festival, was to open in London at the end of October.

The Royal Opera House, Covent Garden has stated that it wishes to deny reports that **Margot Fonteyn** is to retire either within the next year for some years to come. *Mary Clarke*

Latin America Report

ARGENTINE: After the departure of Alicia Alonso's company, Buenos Aires has still been left with two distinguished visitors: **Antonio** and **Katherine Dunham.** There have been two modern dance recitals at the Colon: One by **Paulina Ossona,** the other by **Maria Fux. (Fernando Emery)**

CHILE: **Ballet Alicia Alonso** opened in Santiago on Sept. 25th with the complete "Swan Lake," and closed on Oct. 3rd with "Giselle." Other works presented were: "Coppelia," "La Fille Mal Gardee," "Sylphides," "Caprichio," "Espanol," "Lydia" and "Delirium" (Cesar Franck, chor, **Jose Pares).** Approximately 60% of this large (over 40) company is Cuban; about 7 dancers come from the U.S. (several of them, ex-members of Ballet Theatre). The rest of the company is from other Latin Am. countries, England and I Australian.

The outstanding moments of the season were Alonso's Giselle, her Odette (particularly the pas de deux in Act II), her ballet "Lydia" and "La Fille Mal Gardee." The high standard of Alonso's dancing, her superb interpretation of Giselle, her Coppelia, her Lisette, are known to the American public. What appears to be far less known is her talent as a choreographer: Alicia Alonso's version of "La Fille Mal Gardee" is outstanding for its fine period style and charm, but it is in "Lydia" that she reveals herself as a creator in her own right, succeeding in one of the most difficult tasks that can face a choreographer: The statement of a psychological theme in terms of dancing, in such a manner as to avoid confusion and obscure symbolisms. Equally difficult is the development of such subject-matter within the classic vocabulary. "Lydia" is based on a case of schizophrenia, ending in suicide, and brought on by a girl's mother fixation. This ballet even moved that portion of the audience that lacked any specialized knowledge either of psychology or of dancing. Nugue's score and Marquez's scenery blend very well.

Royes Fernandez, Alonso's partner, is an excellent danseur noble; the Uruguayan **Victor Alvarez,** a demi-caractere dancer of great elevation. **Carlota Pereyra** and **Dulce Wohner,** are other good soloists in this company, whose next stop is Montevideo. **(Hans Ehrmann-Ewart)**

PERU: A series of performances of Indian dances have taken place, under the joint sponsorship of the University of San Marcos and "Ballet." The programs were made up of dances of the region of Cuzco and the choreographic Suite "Inti Raymi." *"Ballet"*

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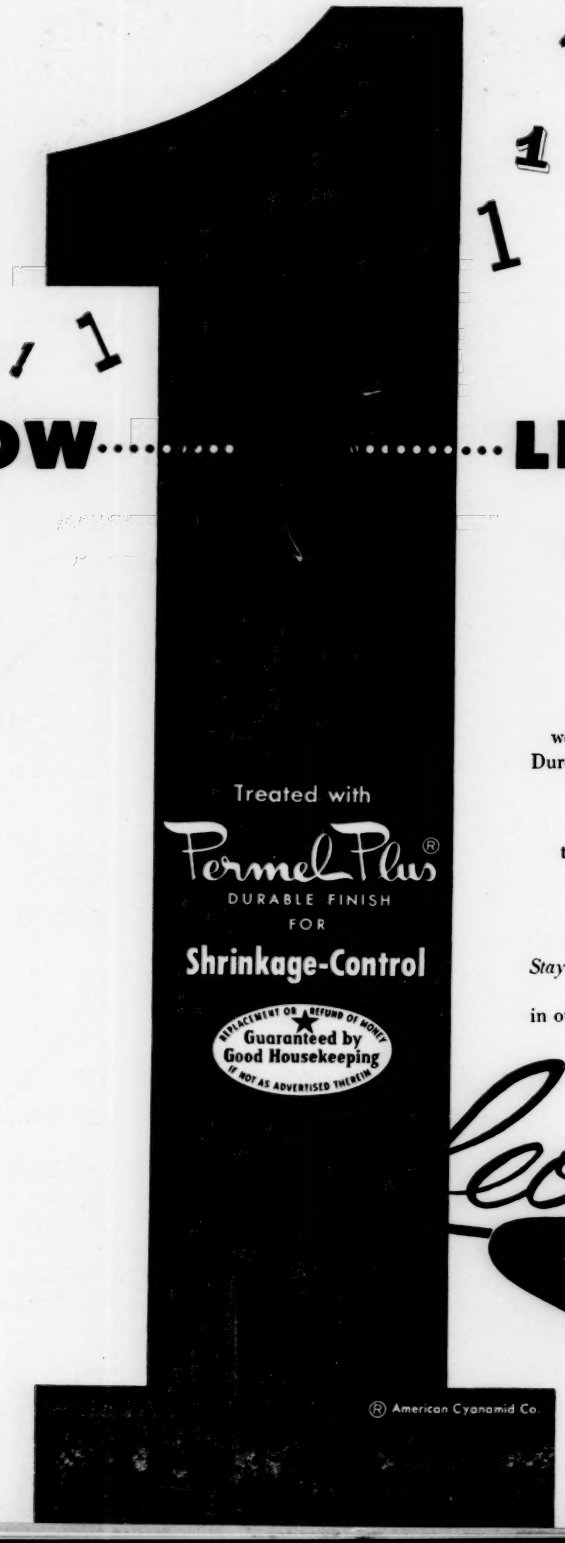

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